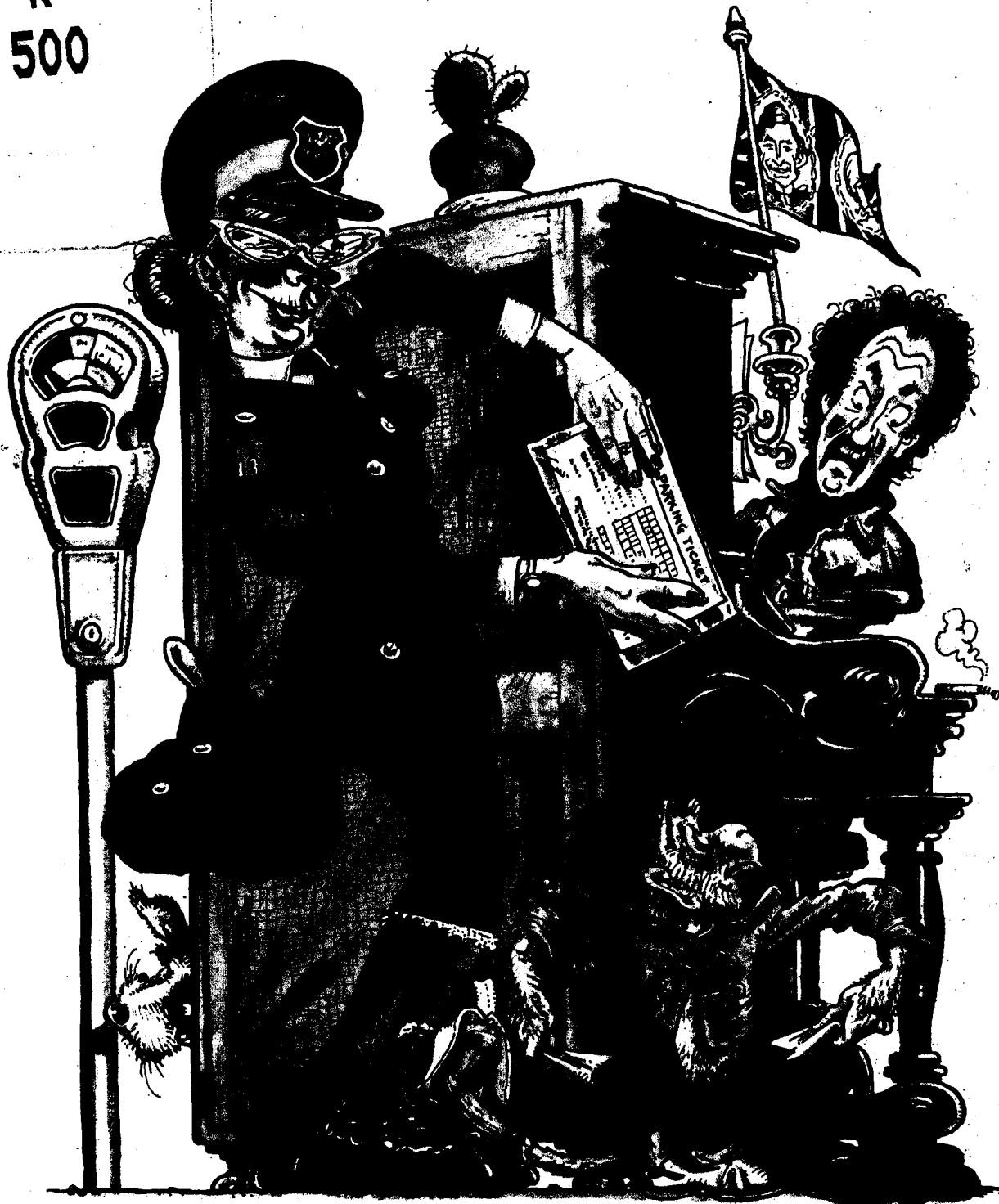


101 Hits for Buskers

Book 6 • Piano/Organ Edition with Guitar Chords

R
500



1 Jet

Words & Music by McCartney

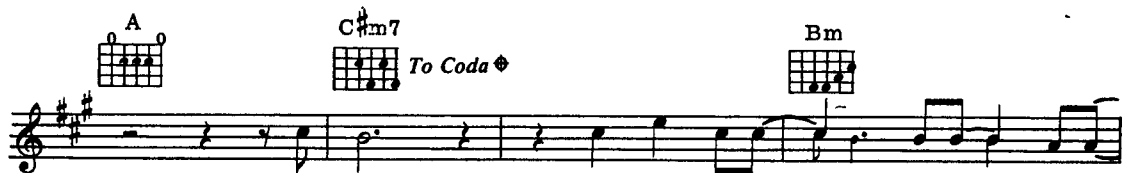
Moderately, with a beat



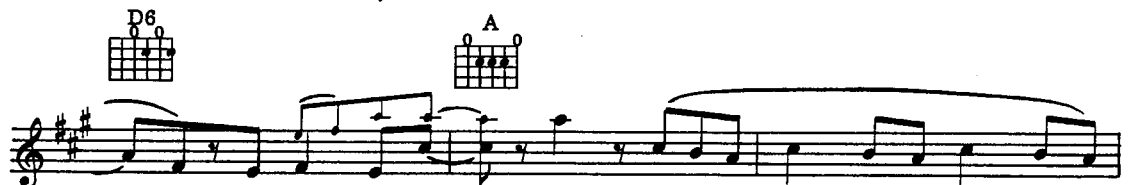
Jet! I — can al - most re-mem-ber their fun - ny fac - es, —
 Jet! was _ your fa - ther as bold as a ser-geant ma - jor? —
 Jet! with _ the wind in your hair of a thou-sand lac - es, —



That time you told me that you were going to be mar-ry-ing soon.
 How come he told you that you were hard - ly old e-nough yet?
 Climb on the back and we'll go for a ride in the sky.



And Jet, I thought the on - ly lone - ly place —
 And Jet, I thought the ma - jor was a la -
 And Jet,



— dy was on the moon. — } Jet! Oo —
 - suf - fra - gette. — }



Jet! Oo — Ah, — ma - ter, —

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E Bm



want Jet to al - ways love me? Ah, ma - ter, _____

E Bm



want Jet to al - ways love me? Ah, ma - ter, _____

A



much la - ter. _____

D% al Coda CODA C#m Bm7



I thought the ma - jor was a

D6 A



la - dy suf - fra - gette. Jet! Oo Jet! Oo

Bm D6 Bm D6



C#m7 A



One Day In Your Life

Words by Renee Armand
Music by Samuel F. Brown III

Slowly

Cmaj9 **Am7** **Bm7**

One day in your life _____ you'll re-mem-ber a place, _____

E9 **E7-9** **Amaj9** **Am7** **Dm7**

_____ some - one touch - ing your face. You'll come back and you'll look a -

G9sus **G9** **Cmaj9** **Am7** **Bm7**

-round you, One day in your life _____ you'll re-mem-ber the love you

E7 **Am7** **F6** **Cmaj9**

found here. You'll re - mem - ber me some - how. _____

Fmaj7 **Fm7** **Dm7** **G7-9**

_____ 'Though you don't need me now, I will stay in your



heart, _____ And when things fall a - part, you'll re - mem - ber



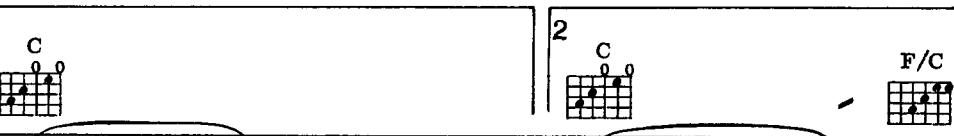
one day, One day in your life, _____ when you find that you're



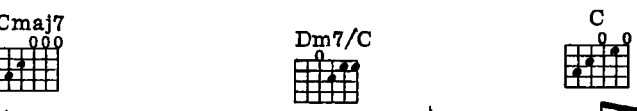
al - ways { wait - ing } lone - ly } for the love we used to



share, _____ Just call my name _____ and I'll be

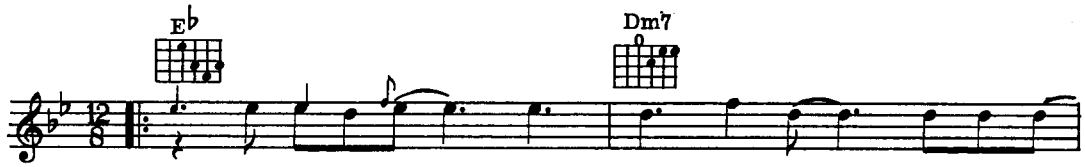


there. _____ there. _____

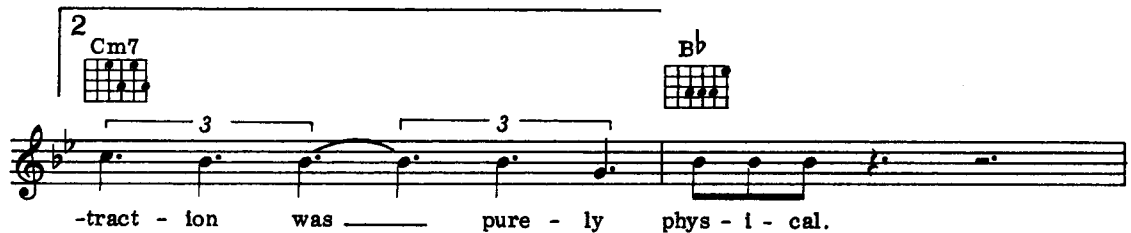
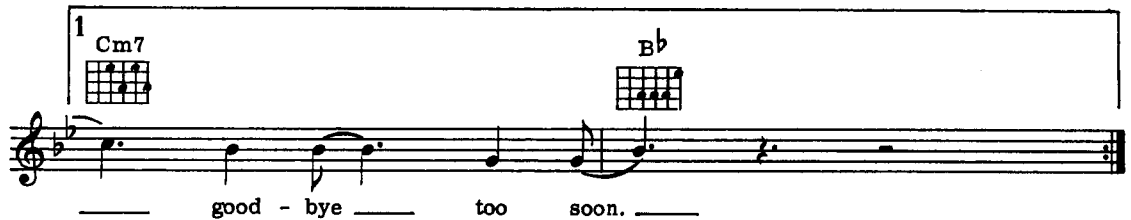
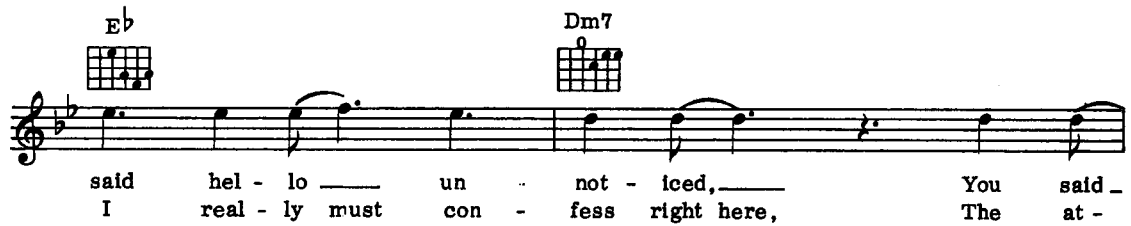
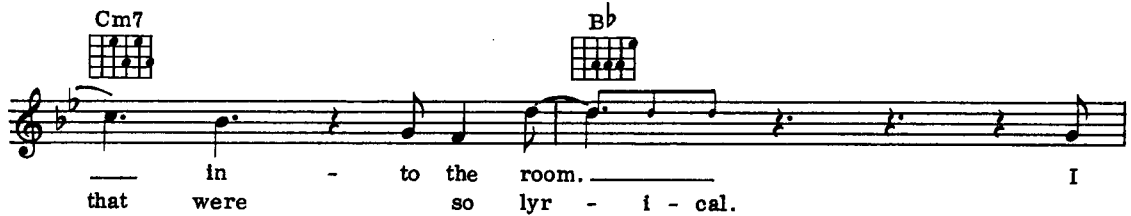


You're In My Heart

Words & Music by Rod Stewart



1. I did - n't know what day it was when you walked
2. Freez - in' through the cli - en - tele, spin-ning yarns



CHORUS

_____ you're in _____ my soul, You'll be my _____ breath.

_____ should I _____ grow old. _____ You are my _____ lov-

er, — you're my best friend, you're in my

You Might Need Somebody

Words by Tom Snow & Nan O'Byrne

Music by Tom Snow

Moderately slow

The musical score is written on a single staff in treble clef. It includes guitar chord diagrams for various chords: G/A, Am7, Dm7, E7, F, G, Am7/G, and G/A. The lyrics are written below the staff, with some words underlined. The tempo is marked 'Moderately slow'.

When some - bod - y reach - es for__ your heart

— O - pen up __ and let it through, —

'Cause ev - 'ry - bod - y needs some - one__ a - round.

— Things can tum - ble down on you.

— And you'll dis - cov -
If there's fire —

- er, when you look — a - round, — you don't have to
— stir - ing in — your heart — and you're sure it's

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be a - lone. — Just one lov -
 strong and bright, — Keep it burn -





-er is all you need — to know — when you're feel - ing
 -ing through the cold — and dark, — 'cause it can warm - the




all a - lone. — You might need some -
 lone - ly night. —



-bod - y, You might need some - bod - y, too. —





You might need some -



-bod - y, You might need some - bod - y, too. —




1 2 *D.S. al fade*

Birdie Song/Birdie Dance

Words & Music by Werner Thomas & Terry Rendall

G
 0 0 0

D7
 0

G
 0 0 0

D7
 0

G
 0 0 0

D7
 0

G
 0 0 0

To Coda ♦

G

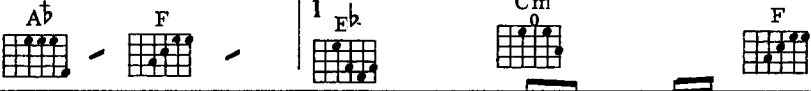
Seven Tears

Words & Music by Wolff-Ekkehardt Stein
& Wolfgang Jass

Slowly

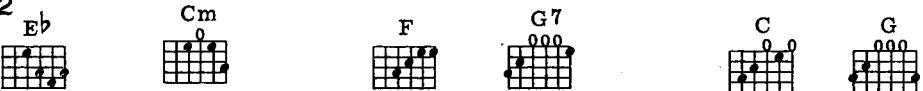
The musical score is written on a single staff in 4/4 time, with a key signature of two flats (Bb and Eb). The tempo is marked 'Slowly'. The score consists of six lines of music, each with a guitar chord diagram above it. The lyrics are written below the staff, with some words underlined to indicate phrasing. The chords are: Bb, F, Bb, Gm, F, Bb, Eb, Bb, Cm, F, Eb, Cm7, F7, Bb, Gm, F, Bb, Eb, Bb.

Sev - en tears have flown in - to the riv - er, Sev - en
tears are run-nin' to the sea. If one day they reach some dis - tant
wa - ters, Then you'll know, it's sent with love from me.
Here I _____ stand,
Day by _____ day, this
head in _____ hand, Lone-ly like a stran-ger on the shore,
world's all _____ grey, And if dreams were ea-gles I would fly, -





I can't stand this feel-ing a-ny - more
 But they





ain't, and that's the rea-son why, — Sev - en tears have flown in-to the
 dar - ling, Oh, my pret-ty



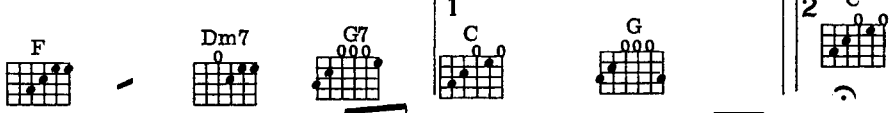


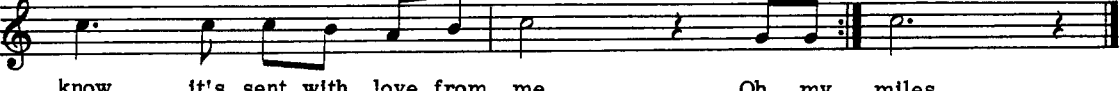
riv - er, Sev-en tears are run-nin' to the sea, If one
 la - dy gold-en star that leads to par - a - dise, Like a





day they reach some dis - tant wa - ters, Then you'll
 riv - er's run - ning to the o - cean, I'll come





know, it's sent with love from me. Oh, my miles.
 back to you four thous- and

Ain't No Pleasing You

Words & Music by Chas'n Dave

Moderately

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It includes guitar chord diagrams for various chords: Eb, D, C7, F7, Bb7, and Ab. The score is divided into two systems of music. The first system contains the first two lines of the song, and the second system contains the remaining lines. The lyrics are written below the musical notation, with some lines having multiple verses. The score includes various musical notations such as triplets, slurs, and a 'To Coda' symbol.

1. Well, I built my life a-round you, did what I thought was right, — but
 2.3. I ain't gon-na be made to look a fool no more, — you

you nev-er cared a-bout me, now I've — seen the light, — oh dar - lin',
 done it once — too of - ten, what do you take me for, — Oh dar - lin',

there ain't no pleas - in' you. You
 there ain't no pleas - in' you. And you

seemed to think that ev-'ry-thing I ev-er did was wrong, — I — should have known it
 seemed to think that ev-'ry-thing I ev-er did was wrong, — I — should have known it

all a - long, — oh dar - lin', there ain't no pleas - in'
 all a - long, — that dar - lin', there ain't no pleas - in'

you. }
 you. } You on-ly had to say the word, —

and you knew I'd do _____ it, You had me

where you want-ed me, — but you went and blew _____ it.

Now ev-'ry-thing — I ev-er done — was on - ly

done for you, but now you can go and do — just what you

wan-na do, — I'm tell-ing you. — Cos' tell-ing you. — Cos'

Now if you think I don't mean what I say and I'm on-ly bluff-in',

you've got an-oth-er think com-in', I'm tell-in' you that for noth - in', Oh

dar - lin', I'm leav-in', that's what I'm gon-na do. _____

CODA

D.% al Coda

Too Young

Words by Sylvia Dee

Music by Sid Lippman

Moderately

They try to tell us we're too young, Too

young to real-ly be in love. They say that love's a

word, a word we've on-ly heard, but can't be-gin to know the mean-ing

of. And yet, we're not too young to know,

This love will last though years may go. And

then, some-day they may re-call, We were not too

young at all. They all.

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This Old Heart Of Mine (Is Weak For You)

Words & Music by Brian Holland, Lamont Dozier
& Eddie Holland

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody is accompanied by guitar chords indicated by letters and numbers above the staff. The lyrics are written below the staff, with some words underlined to indicate phrasing. The score includes a variety of musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like '7' and '3'.

Chords: G7, C, Em, Fmaj7, Dm7, C, Em, Dm7, Fmaj7, Em, Dm7, G7, G13, Em, Am7.

Lyrics:

This old heart — of mine been broke a thou - sand times, Each time you break
I try hard — to hide my hurt — in - side this old — heart

— a - way I fear you're gone — to stay. — Lone - ly nights —
— of mine al al - ways keeps — me cry - in' The way you —

— that come, mem - o - ries — that flow, bring - ing you back —
treat — me leaves me in — com - plete, you're here —

— a - gain, hurt - ing me more — and more. —
— for the day, — gone — for the week — now, But

May - be — it's — my mis - take — to show this
if you — leave — me a hun - dred times, — A

love I feel in - side.
hun - dred times — I'll take you back.

Dm7 G G9

'Cause each day that pass - es by you
I'm yours when - ev - er you want me, I'm

Dm7 Em F G To Coda

got me nev - er know - ing if I'm com - ing or go - ing, But I
not too proud to shout it, Tell the world a - bout it 'cause I

C Em F

I love you This old heart dar - ling is -

Dm7 C Em

weak for you. I love you, yes I

F Dm7 Em C

do. These old arms of mine miss hav - ing you

Em F Dm7 G

a - round, Makes these tears in - side start a - fall - ing down.






Al - ways — with — half a kiss — you re-mind me of what I miss —







Though I try to con-trol my - self, Like a







fool I start reel - ing 'cause my head starts spin - ning, 'Cause I







I love you. — This old heart, — dar - ling, — is





weak for you. — I love you, — Yes I






do, — yes I do. —

D.C. al Coda  *CODA C* 

I love you, —





— This old heart, — dar-ling, — is — weak for you. —

Repeat to fade

10 Fever

Words & Music by John Davenport & Eddie Cooley

Moderate jump beat

VERSE

Am

1. Nev - er know how much I love you,
2. Sun lights up the day - time,

Nev - er know how much I care. When you put your arms a -
Moon lights up the night. I light up when you

E7

- round me, I get a fe - ver that's so hard to bear.
call my name, And And you know I'm gon - na treat you right.

CHORUS

tacet - - - - -

Am

You give me fe - ver when you kiss me,

F6

Fe - ver when you hold me tight. Fe-ver in the morn-ing,

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Fe - ver all through the night. *Fine* Ev - 'ry-bod - y's

got the fe - ver, That is some- thing you all know,




Fe - ver is - n't such a new thing, Fe-ver start-ed long - a - go.

Verse 3. Romeo loved Juliet,
 Juliet she felt the same.
 When he put his arms around her, he said,
 "Julie, baby you're my flame."

Verse 4. Captain Smith and Pocahantas,
 Had a very mad affair.
 When her Daddy tried to kill him, she said,
 "Daddy-o don't you dare."

Chorus. Thou givest fever, when we kisseth,
 Fever with my flaming youth.
 Fever - I'm afire,
 Fever, yea I burn forsooth.

Chorus. Give me fever, with his kisses,
 Fever when he holds me tight.
 Fever - I'm his Missus,
 Oh Daddy won't you treat him right.

Verse 5. Now you've listened to my story,
 Here's the point that I have made.
 Chicks were born to give you fever,
 Be it fahrenheit or centigrade.

Chorus. They give you fever, when you kiss them,
 Fever if you live and learn.
 Fever - till you sizzle,
 What a lovely way to burn.

Never Give Up On A Good Thing

Words & Music by T. Shapiro & M. Garvin

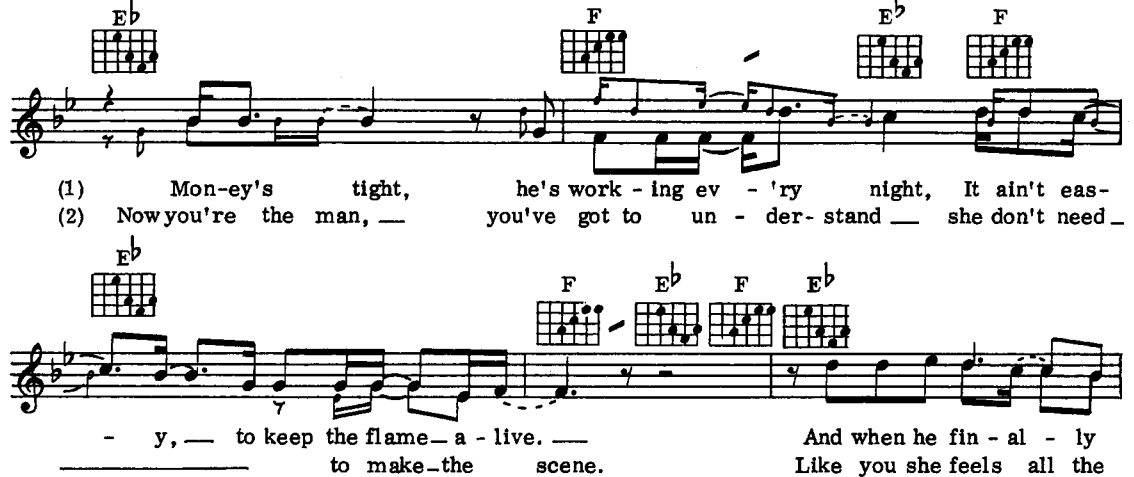
Medium beat CHORUS



Nev-er give up — on a good thing, — re-mem-ber what makes you hap - py. — Nev-er give up — on a good thing, —
(Last time repeat chorus to fade)

— If love is what you got, — you've got the lot.

VERSES



(1) Mon-ey's tight, he's work - ing ev - 'ry night, It ain't eas-
(2) Now you're the man, — you've got to un - der- stand — she don't need —

— y, — to keep the flame — a - live. — And when he fin - al - ly
to make - the scene. Like you she feels all the

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F Eb F Eb

comes home — to — you, — he's just too tired to do — the
weight you're — un — der, — and when she breaks is it

F Eb F Eb F Eb F

things you want — to. You can't help — but won-der to — your-self —
an — y won — der? I know some-times it cross — es — your mind

Eb F Eb F Eb

how would it be — with someone else? Just keep in mind ev — 'ry
to get on out — and stay hard to find. Be-fore you try you bet-ter

F Eb F Eb F Eb F

storm ends — in — time, — love is for-ev — er, stay to — geth — er. —
look in — her — eyes, — love is for-ev — er, stay to — geth — er. —

Ebm7 Fm7 Ebm7

For you got some — thing real — that
(Stay to-ge-th — er —) (love for-ev — er —)

Fm7 1 Ebm7 F7sus F7 2 Ebm7 F7sus F7 D.S. al Fade

you may nev — er feel a — gain. feel a — gain

Everything Is Beautiful

Words & Music by Ray Stevens

Moderately

Je - sus loves the lit - tle child - ren, All the lit - tle children of the
 world, Red and yel - low, black and white, They are pre - cious in His sight, Je - sus
 loves the lit - tle child - ren of the world. Ev - 'ry - thing is

(with a strong beat)

CHORUS

beau - ti - ful in its own way, Like a star - ry
 sum - mer night, or a snow cov - ered win - ter's day.
 Ev - 'ry - bod - y's beau - ti - ful in their own way,

G Gm7 C7 Gm7 C7

Un - der God's heav - en the world's gon - na find a

F Bb F Gm F

way. There is none so
We should-n't care 'bout the

VERSE C Bb F

blind as he that will not see,
length of his hair or the co - lour of his skin,

C Bb

We must not close our minds, we must let our thoughts be
Don't wor-ry a-bout what shows from with-out, - but the love that lives with-

F C

free. For ev - 'ry hour that pass - es by
-in. We gon - na get it all to - geth - er now

Bb F

you know the world gets a lit-tle bit old - er. It's time to re - a-lize
and ev - 'ry-thing gon-na work out fi - ne. Just take a lit - tle time

C Eb

that beau - ty lies _____ in the eyes _____ of the be-
to look on the good side my friend and straight-en it out _____ in your

F F7 Bb 1 F 2 F G

-hold - er.
mind. _____

Ev - 'ry-thing is

Ev - 'ry-thing is

CHORUS

G Em7 Asus A°

beau - ti - ful _____ in its own way, _____

A Am7 D7 Am7 D7

_____ Like a star - ry sum - mer night, or a snow cov-ered win - ter's

G G7 C G

day. _____ Ev - 'ry-bod-y's beau - ti - ful _____

Em7 Asus A° A7 Am7 D7

_____ in their own way, _____ Un - der God's heav - en the

Am7 D7 G G7 C G

world's gon - na find _____ a way. _____ Ev - 'ry-thing is

Repeat to fade

13 Rise

Words & Music by Andy Armer & Randy Badazz

Steady 2

Gm7 C+ C7 Fm7

We all got to rise
shine
rise

Bbm7

and reach up for the sky,
and do the best we can,
and fly to oth-er lands,

Bbm9 Gbmaj7

Not let life pass us by,
Reach out to un-der-stand,
A-way from all our plans,

Bmaj7

Not let life seem so shy. And
Reach out a help-ing hand. And
And find what peace we can. And

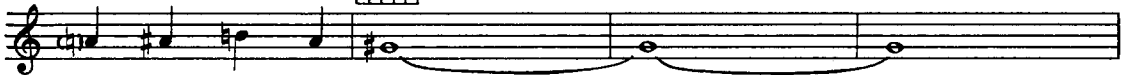
Abm7

if you just be-lieve,
if you just be-lieve,
if you just be-lieve,

Gb

You will re-a-lise
We are what we seem
You will re-a-lise

F#m E

You will sense it's time _____
 Hid - ing from our - selves _____
 You will sense it's time _____

E^b

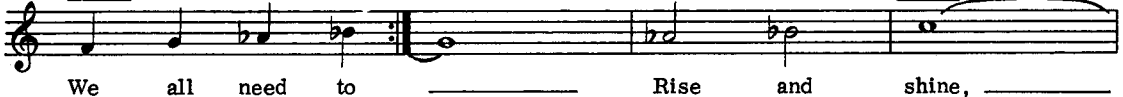


To Coda ♪



We all got to rise. _____
 Hid - ing from our dreams. _____
 We all get to rise. _____

Gm7 C+ C7 2 E^b7 A^b maj7

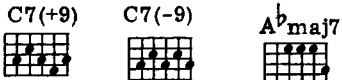
We all need to _____ Rise and shine, _____

G11




Reach up for the sky. _____

C7(+9) C7(-9) A^b maj7




Let your life _____

G11




live in - side your mind. _____

Ab/C Ebm7 Ab7 Dbmaj9

Fly a - way

Cm7

and find

F13(+11) Gbm9

who you are. And just find

B9 Emaj9

your own star and shine.

A7-5 Gm7 C7+ C7 D. al Coda

We all got to

⊕ CODA Gm7

Fm

Repeat to fade

C7

Somewhere In The Night

Words by Will Jennings

Music by Richard Kerr

Moderately slow

Time, you found time e-nough to love, and I found love e-nough to

hold you. So to - night I'll stir the fire you feel in - side,

un-til the flames of love en - fold you. Lay - in' be - side — you,

lost in the feel - ing, so glad you o - pened my door. Come with me, —

Some-where in the night we will know

ev - 'ry-thing lov - ers can know. You're my song, —

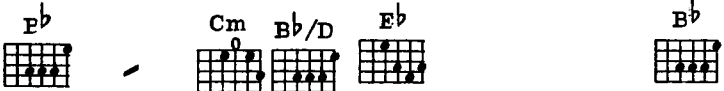
Chord diagrams and musical notation are provided for each line of the song.



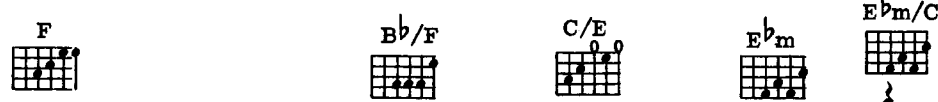
Mu - sic too mag - ic to end, I'll play you o - ver and o - ver a -



-gain. Lov-in' so warm, mov-in' so right,



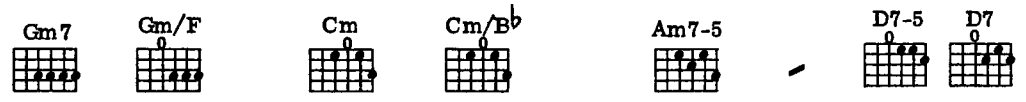
clos-in' our eyes, and feel - in' the light, We'll just go on burn - in'



bright, Some-where in the night. You'll



sleep when the morn-in' comes, and I'll lie and watch you



sleep - in', And you'll smile when you dream a - bout the night,

Gm Gm/F Em7-5 Eb Bb/D

like it's a se-cret you've been keep-in'. Lay-in' be - side — you,

D7 C/E D7/F# Gm Dm/F Ebmaj7 F11

lost in the feel - ing, so glad you o - pened my door. You're my song,—

C Cmaj7 Fmaj7 G G/F Em7

Mu - sic too mag - ic to end, I'll play you

Am Em/G F

o - ver and o - ver a - gain. Lov-in' so warm, —

G/F Am G/B C C/Bb F/A F

mov-in' so right, — clos-in' our eyes — and feel - in' the light, —

C G/E Am G/B C G7 Am

We'll just go on burn - in' bright, — Some-where in the night. —

Em7 Dm7 C/E Dm/F D9/F# G11 C

We'll just go on burn - in' bright, Somewhere in the night.

Another Suitcase In Another Hall

Music by Andrew Lloyd Webber

Lyrics by Tim Rice

Slowly

The musical score is written for guitar and voice. It begins with a 'Slowly' tempo marking. The first system shows a 4/4 time signature and a key signature of one flat (Bb). The melody is written on a single staff. Chords are indicated by letter names with fingerings (0-4) above them. The lyrics are written below the staff. The score includes three verses of lyrics. The first verse is marked '1. I' and the second '2. Time and time again'. The third verse is marked '3. Call in three months' time'. The score ends with a double bar line.

1. I don't ex-pect my love af-fairs_ to last for long; Nev-er
fool my - self that my dreams_ will come true: Be-ing used to trouble I an-
-ti - ci-pate it, but all the same I hate it, would-n't you? So what happens
now, So what happens now? Where am I go-ing to? Where am I
go-ing to?
go-ing to?

2. Time and time again I've said that I don't care;
That I'm immune to gloom, that I'm hard through and through;
But every time it matters all my words desert me;
So anyone can hurt me - and they do.

So what happens now?...etc.

3. Call in three months' time and I'll be fine I know;
Well maybe not that fine, but I'll survive anyhow;
I won't recall the names and places of this sad occasion;
But that's no consolation, here and now.

So what happens now?...etc.

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The Lion Sleeps Tonight (Wimoweh)

Based on 'Wimoweh (Mbube)' by Solomon Linda and Paul Campbell
 New Words & revised music by Hugo Peretti, Luigi Creatore,
 George Weiss & Albert Stanton

Moderately

F B $\flat$ F

Wee _____ ooh wim - o - weh.

F B $\flat$

Wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o -

F C7

wim - o - weh, o - wim - o - weh, o - wim - o - weh, o - wim - o - weh, o -

C7 F B $\flat$

- wim-o - weh, o - wim-o - weh. 1. In the jun - gle, the might - y jun - gle, The
 2. Near the vil - lage, the peace - ful vil - lage, The
 3. Hush, my dar - ling, don't fear, my dar - ling, The

F C7 F

Li - on sleeps to - night. In the jun - gle, the
 Li - on sleeps to - night. Near the vil - lage, the
 Li - on sleeps to - night. Hush, my dar - ling, don't

qui - et jun - gle, The Li - on sleeps to - night. Wee _____
 qui - et vill - lage, The Li - on sleeps to - night.
 fear, my dar - ling, The Li - on sleeps to - night.

ooh wim - o - weh.

Whuh, _____ whuh, _____ whuh _____ wim - o - weh.

Wee

ooh wim - o - weh. Wee _____

ooh wim - o - weh.

Fifty Ways To Leave Your Lover

Words & Music by Paul Simon

Moderately

Em/G D6 Cmaj7 B7-9

"The prob-lem is all in - side your head", she said to me;
 She said, "It grieves me now to see you in such pain; I wish there was

Em D6 Cmaj7 B+

"The an-swer is eas - y if you take it log - i - c'lly.
 some - thin' I could do to make you smile a - gain."

Em D6 Cmaj7 E7-9 B7

I'm here to help you if you're strug-glin' to be free; there must be
 I said, "I ap - pre-ci-ate that, and could you please ex - plain a - bout the

Em Am7 Em Em/G D6

fif - ty ways to leave your lov-er."
 fif-ty ways?"

Cmaj7 E7-9 B7 Em D6

She said, "it's real-ly not my
 She said, "Why don't we both just

Em D6

hab - it to in - trude; I hope my mean - ing won't be
 sleep on it, to - night; I'm sure in the morn - ing you'll be-

Gmaj9+5 B+ Em D6

lost or mis - con-strued. But I'll re - peat my - self at the
 -gin to see the light." And then she kissed me and I re- al- ized she

Cmaj7 B7-9 B7 Em Am7 Em

risk of be-ing crude; there must be
prob-a - bly was right; there must be

fif - ty ways to leave your lov - er,
fif - ty ways to leave your lov - er,

Am7 Em G

fif - ty ways to leave your lov - er."
fif - ty ways to leave your lov - er."

Just slip out the back Jack;

Bb6 C7

make a new plan, Stan;

you don't need to be coy, Roy,

G

{ Just get your-self free.
Just lis - ten to me. }

Hop on the bus, Gus;

Bb6 C7

you don't need to dis - cuss — much; — Just drop off the key, Lee,

Lasttime To Coda 1 G 2 G

and get your-self free.

Slip out the free.

D. al Coda
(with repeats)

CODA G

free.

Uptown Girl

Words & Music by Billy Joel

Moderato

Oh _____ Oh _____

Up-town Girl, she's been liv - ing in her up - town world, I bet she nev - er had a

backstreet guy, I bether ma - man ev - er told her why. I'm gon - na try for an

Up-town Girl, she's been living in her white bread world, As long as an - y - one with

Up-town Girl, you know I can't af - ford to buy her pearls, But may - be someday when my

hot blood can, _____ and now she's look - ing for a down - town man,

ship comes in, _____ she'll un - der - stand what kind of guy I've been,

That's what I am. And when she knows what she wants from her

and then I'll win. And when she's walk - ing she's look - ing so

time, _____ And when she wakes up and makes up her

fine, _____ And when she's talk - ing she'll say that she's

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mind. _____ } She'll see I'm not so tough, Just be-cause
mine. _____ } say

I'm in love with an Up-town Girl, { You know I've seen her in her
She's been liv - ing in her

up-town__ world, she's get - ting ti - red of her high class toys, __
white bread__ world, as long as an - y - one with hot blood can, __

and all her pre - sents from her up - town__ boys, She's got a choice. }
and now she's look - ing for a down - town__ man, That's what I am. }

Oh _____

Oh _____

Up-town Girl, _ 1. { She's my Up-town Girl, _ Don't you know I'm in love with an
My }

Repeat to fade.

19 Still

Words & Music by Lionel Richie

Slowly

La - dy, morn-ing's just a mo - ment a - way, and
mem - o - ries, times I'm sure we'll nev - er for-get, those

I'm with - out you once a - gain. You
feel - ings we can't put a - side. For

laughed at me, you said you've nev - er need - ed me, I
what we had, some-times I try to un - der - stand, but

won - der if you need me now. We played the
it's so heav - y on my mind. So man - y

(1.3) games - that peo-ple play, we made mis - takes - a-long the way.
(2) dreams - that flew a - way, so man - y words - we did-n't say.

Some - how I know - deep in my heart, you need - ed
Two peo-ple - lost - in a storm, where did we

Dbmaj7 Db9 Db7 Cb/Bb Db7/Ab Gbmaj7
 me. ———— 3 ———— Re-mem-bering the pain, — if I must say,
 go, ———— where'd we go? ———— Lost what we both had found,

Ebm7 Ebm7/Ab Dbmaj7
 it's deep in my mind and locked a - way. ————
 you know ———— we let ———— each oth - er down,

Db9 Db7 Cb/Bb Db7/Ab Gbmaj7 Gbmaj9/F Ebm7
 But then, most of all, ———— I do love — you —

Ab *rit.* *To Coda* Db^sus Db *a tempo*
 (whispered) still. *p*

$\text{Ab}^\text{sus/Db}$ Ab^sus Db^sus Db
 (tacet - -) (tacet - -) *f*
 Those

Gbmaj7 Ab^sus Ab Ab^sus
ff

Db^sus Db Db7 Cb/Bb Db7/Ab Db^sus Db
D.S. al Coda *CODA* *mp*
 We played the

Dancing Queen

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.

Moderato

You can dance, — you can jive — hav-ing the time of — your

life. — Oh — see that — girl, — watch that — scene, — dig in the

Danc-ing — Queen.

Fri-day night and the lights are low, — look-ing out — for a

place to go. — Oh — where they play the right mu-sic,

get-ting in the swing you come to look for a king. —

An - y-bo - dy could be that guy, — night is young and the

You're a tea - ser, you turn 'em on, — leave 'em burn-ing and

mu-sic's high, — with a bit — of rock mu-sic eve-ry-thing is fine,

then you're gone — look-ing out — for an - oth-er, an - v-one will do.

C Dm C Dm Gm7

you're in the mood for a dance, and when you get the chance.

C7 F Bb

You are the Danc-ing Queen, young and sweet,

F Bb F

on - ly sev - en - teen. Danc-ing Queen,

Bb F C7 Dm F

feel the beat from the tam-bou - rine.

C A7 Dm

You can dance, you can jive, hav-ing the time of your

G7 Bb Gm7 C7

life. Oh see that girl, watch that scene, dig in the

F Bb F

Danc-ing Queen.

Bb 1 F Bb F Bb

2 Bb F Bb F Bb repeat and fade

dig in the Danc-ing Queen.

You've Made Me So Very Happy

Words & Music by Berry Gordy, Jr. Patrice Holloway
Frank Wilson & Brenda Holloway

Moderately slow

Am7 Gmaj7 Am7



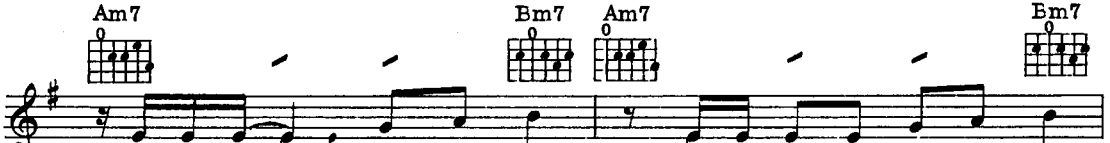
I lost at love be-fore, Got mad and
The oth - ers were un-true, But when it

Gmaj7 Am7 Gmaj7



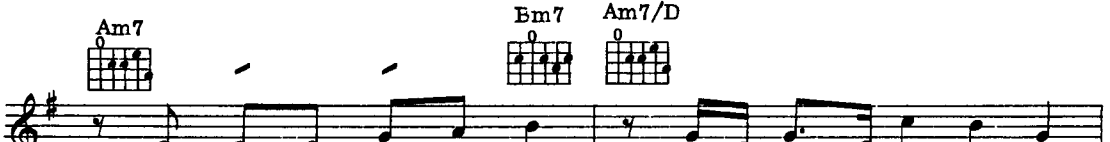
closed the door, But you said try _____ just once more. _____
came to you, I'd spend my whole _____ life with you. _____

Am7 Bm7 Am7 Bm7



I chose you _____ for the one, Now I'm hav - ing so much fun.
'Cause you came _____ and took con - trol, You touched my ver - y soul.

Am7 Bm7 Am7/D



You treat - ed me so kind, I'm a - bout to lose my mind.
You al - ways showed me that lov - ing you was where it's at.

You made me _____ so ver - y hap - py, I'm so glad _____ you

Gmaj7 Bm7/E

came in - to my life. _____

F

I love you so much, it seems that you're e - ven in my dreams. -

C G F

I hear you call - ing me, I'm so in love with you.

Em7/A

All I ev - er want to do is thank you, ba - by,

Am7/D

thank you, ba - by. You made me so ver - y hap - py,

Gmaj7 Bm7/E

I'm so glad you came in - to my life. _____

Repeat to fade

A Little In Love

Words & Music by Alan Tarney

Moderately

It's been so long, you say you've had fun —
Well, I can see what's hap-pen-ing to you, — you feel a-
You know some-times you look some-where

and you've been hap-py with the things you've done. — Now you feel strange and a
-lone — but it's just not true. — And there's one thing you
you're not a - lone, but there's no - one there. — No- one to turn to and

lit-tle un - real, — well, I can un - der - stand — the
ought to know coo — I
no - one to see — the way you're feel - ing —

way you feel, — you're just a lit-tle in — love, — (just a lit-tle) you're just a
need you so, I'm just a lit-tle in — love, — (just a lit-tle) I'm just a
just like me, — just a lit-tle in — love, — (just a lit-tle) you're just a

1. lit-tle in — love — (just a lit - tle) 2.3. lit-tle in — love, — (just a
lit-tle in — love, — (just a

Am/G Bm F#m/B C

lit-tle) You say you're will-ing to learn,

Bm F#m/B C Am

you need — a friend, a friend who will help you, 'cos you're just a lit-tle in

CHOS. G Em C D G Em C D

love oh yeah, — a lit-tle in love — you are — a lit-tle in love

Bb Gm Am Bm

— with — some one you just — like to see, like — me, you're in love —

G Em C D G Eb C Bb F/Bb D% (no repeat) al Coda

oh yeah, — a lit-tle in love. —

⊕ CODA F/Bb C D E

Oo — you're in love —

A F#m D E A F#m D E

(oh yeah) — a lit-tle in love — you are — a lit-tle in love —

C Am Bm C#m Repeat to fade

— with — some-one you just — like to see like — me, you're in love —

Annie's Song

Words & Music by John Denver

Moderately







You fill up my sen - ses _____ like a night in the
 des - ert, _____ like a sleep-y blue







for - est, _____ Like the moun-tains in spring -
 o - cean, _____ You fill up my sen -




-time, _____ like a walk in the rain. _____
 -ses, _____ come

1  

2   

_____ Like a storm in the fill me a - gain. _____







_____ Come let me love you, _____ let me
 sen - ses, _____ like a

G D D/C# D/B D/A

give my life to you, _____ Let me drown in your
 night in a for - est, _____ Like the moun-tains in

G F#m Em G A7

laugh - ter, _____ let me die in your arms. _____
 spring - time, _____ like a walk in the rain. _____

G A Bm

____ Let me lay down be - side you, _____ let me
 ____ Like a storm in the des - ert, _____ like a

G D D/C# D/B D/A

al - ways be with you, _____ Come let me
 sleep - y blue o - cean, _____ You fill up my

G F#m Em A7 D

love you, _____ come love me a - gain. _____
 sen - ses, _____ come fill me a -

Dsus4 D Dsus4 2 D Dsus4

____ You fill up my - gain. _____

D Dsus4 D Dsus4 D

Don't Cry For Me Argentina

Music by Andrew Lloyd Webber

Lyrics by Tim Rice

Slowly

Chord diagrams: C, F/C

1. It won't be ea-sy, you'll think it strange, When I try to explain how I

Chord diagrams: G7/C, C

feel, That I still need your love af-ter all that I've done:— You won't be-

Chord diagrams: Am/C, D, D/C

- lieve me, All you will see is a girl you once knew, Al-though she's dressed up to the

Chord diagrams: G/B, D7, G, C

nines at six-es and sev-ens with you. 2. I had to let it
3. And as for

Chord diagrams: F/C, G7/C

hap-pen, I had to change; Could-n't stay all my life down at heel: Look-ing
for-tune, and as for fame; I nev-er in-vi-ted them in: Though it

Chord diagrams: C, Cmaj7

out of the win-dow, stay-ing out of the sun. So I chose
seemed to the world they were all I de-sired. They are il-

Am/C D7

free - dom, Run-ning a - round try - ing ev - 'ry - thing new, but
-lu - sions, they're not the sol - u - tions they prom-ised to be, the

D/C G/B D7

no - thing im-pressed me at all, I nev - er ex - spect - ed it
an - swer was here all the time, I love you, and hope you love

G C

CHORUS

to. Don't cry for me Ar - gen - ti - na, the
me,

truth is I nev - er left you: All through my wild days, my mad ex-
To Coda

-ist-ence. I kept my prom-ise, Don't keep your dis- tance.

1 F6 F 2 Fmaj7

Have I said too much? there's no-thing more I can think of to

Em7 Fmaj7

say to you. But all you have to do is

C CODA Fmaj7 F6 C

D.S. al Coda

look at me to know that ev - 'ry word is true.

I (Who Have Nothing)

Words by Jerry Leiber & Mike Stoller. Music by C. Donida.

Slowly

Cm 3 Bb Cm 3

I, I who have noth-ing, I, I who have

Bb Eb 3 G7 3

no one, A - dore you and want you so. I'm just a

Cm Bb Ab G7 Cm

no-one with noth-ing to give you but, oh, I love you..

Cm 3 Bb Cm 3

He, he buys you dia-monds, Bright, spar- kling

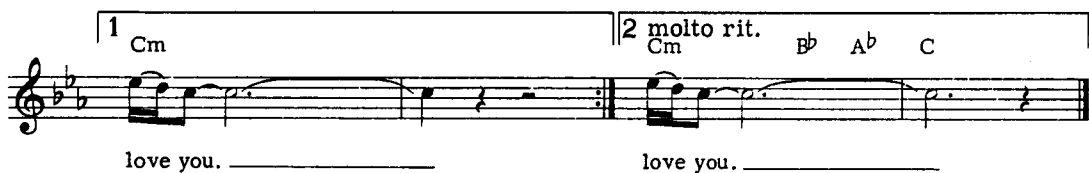
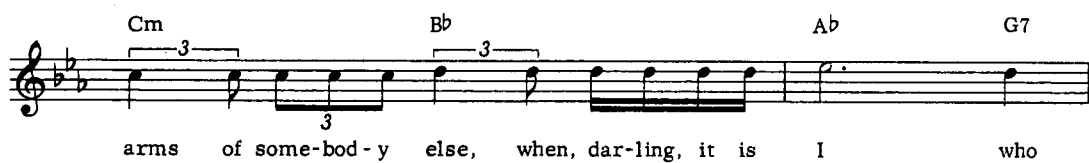
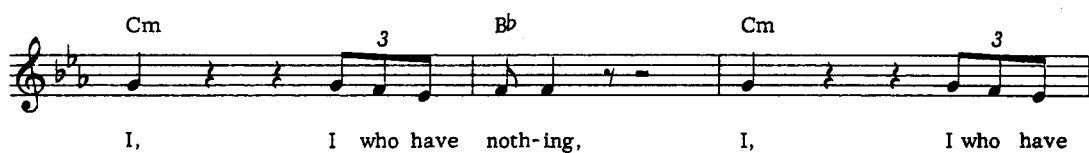
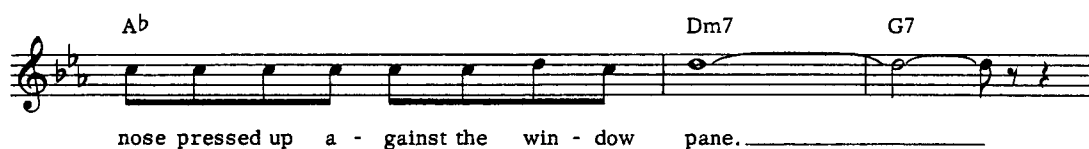
Bb Eb 3 G7 3

dia-monds, But be-lieve me, dear, when I say that he can

Cm Bb 3 Ab

give you the world, but he'll nev - er love you the way I

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Tonight's The Night

Words & Music by Rod Stewart





Stay a-way_ from my win-dow, _ stay a-way_ from my





back door_ too. _ Dis- con-nect the tel-e- phone line, _





Re- lax ba- by and draw that _ blind. _







Kick off your shoes and sit_ right_ down, _
 Come on an- gel my heart's _ on _ fire, _
 Don't say a word my vir- gin _ child, _





and loos-en up _ that _ pret-ty French- gown. _
 don't de-ny _ your _ man's de- sire. _
 just let your in - hi - bi - tions run _ wild. _

Let me pour _ ya a
 You'd be a fool to
 The se- cret _ is a-





good long_ drink, — Ooh ba - by don't you hes - i - tate_ 'cause_ }
 stop this_ time, — spread your_ wings and let me come in - side_ 'cause_ }
 -bout to un - fold, — up - stairs_ be - fore the night's too — old - 'cause_ }





To - night's — the night, — it's gon-na be — al -





- right, 'Cause I — love ya girl, — ain't no - bod - y gon - na stop us now.





To Coda ♪ 1 2 D.%. al Coda

♪ CODA  





Repeat to fade

Friends And Neighbours

Words & Music by Marvin Scott & Malcolm Lockyer.

Moderato

Chord diagrams: F6, E, Eb9, D7+, D7

mf When you've got Friends And Neigh - bours, All the

Chord diagrams: G7, Gm7, C7

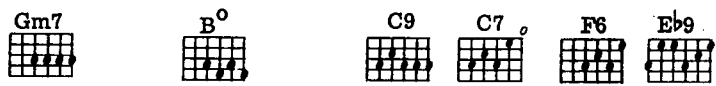
world is a hap - pi - er place. Friends And Neigh - bours, Put a

Chord diagrams: F, F7+, Bb

smile on the gloom - i - est face. Just take your lit - tle

Chord diagrams: Gm, A7, Dm, G7

troub - les and share 'em, With the folks next door, Makes it twice as





eas - y to bear 'em, That's what friends are for 'cos if you've





Friends And Neigh - bours, That is some-thing mon-ey won't buy.





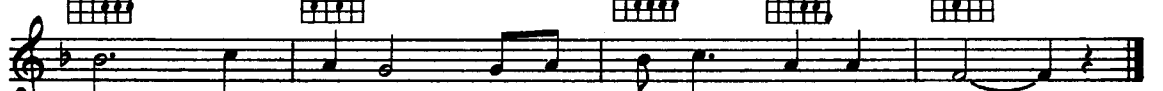
You can hold your head up high, Al - though you've





not a pen - ny, And your house may be tum-ble-ing down, With





Friends And Neigh-bours, You're the rich-est man in town,

Granada

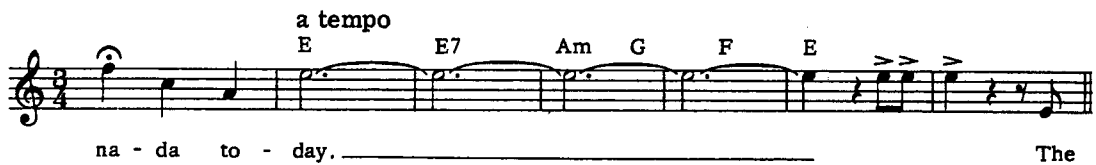
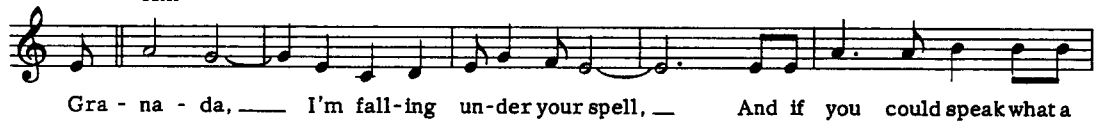
Music by Agustin Lara. English Lyric by Dorothy Dodd.

Moderato mosso

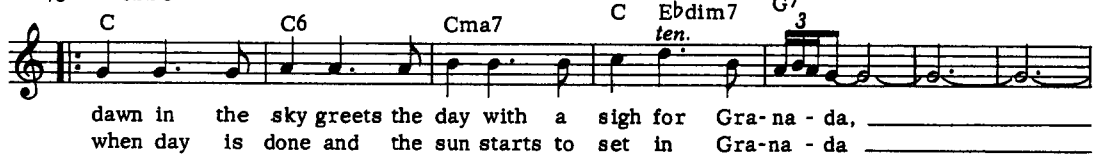


Moderato

Am



§ Mosso



(G7) Dm7 G7 C6

For she can re-mem-ber the splen-dour that once was Gra-na-da.
 I en-vy the blush of the snow-clad Si-er-ra Ne-va-da.

To Coda Φ C C6 Cma7 C

It still can be found in the hills all a-round as I

Em B7 Em

wander a-long, En-tranced by the beau-ty be-fore me, En-

B7 Em G+ Em G7 D.S. al Φ

tranced by a land full of sun-shine and flow-ers and song. And

CODA C C7 F Fm

For soon it will wel-come the stars while a thous-and gui-

C Fm C Broadly Fm

tars play a soft hab-an-er-a, Then moon-lit Gra-na-da will

C G7 1 C G7

live a-gain the glo-ry of yes-ter-day, ro-man-tic and gay.

C G7 2 C Fm C Fm C Fm C G7 C

The gay.

With A Little Luck

Words & Music by McCartney

Moderately

E  E/G#  A 

With a lit-tle luck — we can help it out, — We can make this whole
and a lit-tle luck, — we can clear it up, — We can bring it in —
With a lit-tle push, — we could set it off, — We can send it rock-

A/B  E  E/G# 

— damn thing work out. — With a lit-tle love — we can lay it down. —
— for a land - ing. — With a lit-tle luck — we can turn it on. —
— et-ing sky - wards. — With a lit-tle love — we could shake it up. —

A  A/B  C#m7  *To Coda* 

— Can't you feel the town — ex - plod - ing? — }
— There can be no mis - un - der - stand - ing. — }
— Don't you feel the com - et ex - plod - ing? —

F#m  C#7  F#m  C#7 

There is no end — to what we can do to-gether. — (To-gether.)

F#m  C#7  F#m/C#  C#7 

There is no end. — (There is no end. — There is no end.) —

F#m  C#7  Dmaj7 

The wil-low turns — his back — on in-clem-ent weath-er; and if

A/B



he can do it, we can do it, — just me and you,

2 Dmaj7



A/B



D.S. al Coda

-clem-ent weather; we can do it, — just me and you,

⊕ CODA

C#m7



E



With a lit-tle luck, — With a

E/G#



A



A/B



lit-tle luck, — With a lit-tle luck, a lit-tle luck, a lit-tle luck. — With a

E



E/G#



A



lit-tle luck, — With a lit-tle luck, — With a lit-tle luck, a lit-tle luck, a..

A/D



C#m7



F#m/B



E



A/D



C#m7



lit-tle luck, — With a lit-tle luck, — With a lit-tle luck, a lit-tle luck, a..

A/B



E



lit-tle luck, — With a lit-tle luck, — With a lit-tle luck, a lit-tle luck, a..

Every Breath You Take

Words & Music by Sting

Medium rock

(Instrumental)

Ev -'ry breath you__ take, Ev -'ry move you__ make,

Ev -'ry bond_ you break, Ev-'ry step_ you take, I'll be watch-ing you.

Ev-'ry sin - gle__ day, Ev-'ry word you__ say,

Ev-'ry game_ you play, Ev-'ry night_ you stay, I'll be watch-ing you.

Chords: G, Em, C, D, G, Dsus4, Em, Dsus4, G, Dsus4, G, Dsus4, G.

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Oh can't you— see, You be-long to me.

C C/Bb Am7 G

How my poor heart— aches,— With ev-'ry step— you take.

A7 D

Ev-'ry move you— make, Ev-'ry vow you— break,

Dsus4 G Em

Ev-'ry smile— you take, Ev-'ry claim— you stake, I'll be watch-ing you.

C P Dsus4

(Instrumental) ————— Since you've gone,—I been lost—

Em al Coda Eb

— with-out — a trace; I dream at night I can on - ly see — your face.

F

E $\flat$ F

I look a - round but it's you I can't re-place; I feel so cold and I

E $\flat$

long for your em-brace. I keep cry - ing bab - y, bab - y please.

G Em

(Instrumental)

C P Em G D. S. al Coda

Oh can't you

CODA

Em C P Dsus4 Em

Ev-'ry move you make, Ev-'ry step you take, I'll be watch-ing you. (Instr.)

Dsus4 G

I'll be watch-ing you.

Alright, Okay, You Win

Words & Music by Sid Wyche & Mayme Watts.

Moderately with a beat

The musical score is written for guitar and voice. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Moderately with a beat'. The score includes several systems of music, each with guitar chords indicated above the staff and lyrics below. The chords are: F6, F, F6, F, F6, F7, F, F7, Eb7, Eb9, F6, C9, F6, Gm7, F6, Gm7, F6, Eb9, F, C9, F, C9, Eb9, F6, Gm6, F6, Gm7, F6. The lyrics are: 'Well al - right, O. K. — You win, — I'm in love with you! — Well al - right, O. K. — You win, — I'm in love with you! — Well al - right, O. K. — You win, — I'm in love with you! — Well al - right, O. K. — You win; — Ba-by what can I do? — Ba-by what can I do? — Ba-by what can I do? — I'll do a - ny-thing you say, — It's just got to be that way. — Well al - A - ny-thing you say I'll do, — As long as it's me with you. — All that I am ask-ing, — All I want from you, — Just love me like I love you and it won't be hard to do! — Well al - If you're gon-na be my man, — Pa-by take me by the hand. —'. The score includes a 'To Coda' section and a 'D.S. al Coda' section. The final section is marked 'CODA'.

Well al - right, O. K. — You win, — I'm in love with you! — Well al -
right, O. K. — You win, — I'm in love with you! — Well al -
right, O. K. — You win, — I'm in love with you! — Well al -

-right, O. K. — You win; — Ba-by what can I do? —
-right, O. K. — You win; — Ba-by what can I do? —
-right, O. K. — You win; — Ba-by what can I do? —

I'll do a - ny-thing you say, — It's just got to be that way. — Well al -
A - ny-thing you say I'll do, — As long as it's me with you. —

All that I am ask-ing, — All I want from you, —

Just love me like I love you and it won't be hard to do! — Well al -

☪ CODA If you're gon-na be my man, — Pa-by take me by the hand. —

Hey Jude

Words & Music by John Lennon & Paul McCartney.

Slowly

Hey Jude, _____ don't make it bad; take a

sad song _____ and make it bet-ter. _____ Re-mem-ber to let her in - to your

heart, then you can start _____ to make it _____ bet - ter. _____ Hey

Jude, _____ don't be a - fraid, You were made to _____ go out and get her. The

Jude, _____ don't let me down, You have found her _____ now go and get her. Re-

min-ute you let her un-der your skin, then you be-gin _____ to make it _____ bet-ter. _____

mem-ber to let her in-to your heart, then you can start _____ to make it _____ bet-ter. _____

And an-y time _____ you feel the pain, _____ Hey Jude, _____ re-frain, _____ don't car - ry the world _____

So let it out _____ and let it in. _____ Hey Jude, _____ be-gin, _____ you're wait - ing for some -

_____ up-on _____ your shoul - ders. _____ For now you know that it's a fool _____

one to _____ per-form _____ with. _____ And don't you know that it's just you. _____

Ab Fm7 Bb7

— who plays — it cool — By mak - ing his world — a lit - tle cold —
 — Hey Jude, — you'll do. — The move - ment you need — is on — your shoul -

Eb Eb7 Bb7 1 2

- er. — Da da da da — da da da da da Hey Hey —
 - der. —

Eb Bb7

Jude, ————— don't make it bad; take a sad song — and make it

Eb Ab Eb

bet-ter. — Re - mem-ber to let her un - der your skin then you'll be - gin —

Bb7 Eb

— to make it bet - ter, bet-ter, bet-ter, bet-ter, bet-ter, bet-ter, Oh —

Db Ab Eb

yeh yeh yeh yeh yeh yeh da da da da da da da da Hey — Jude.

repeat and fade Eb Db Ab Eb

da da da da da da da da da da da da da Hey — Jude.

Farewell Is A Lonely Sound

Words & Music by James Dean, William Weatherspoon & Jack Goga

The musical score is written for guitar and voice. It consists of six staves of music. Each staff begins with a guitar chord diagram in the key of A major (indicated by two sharps: F# and C#). The chords are: A, Em, C, E7, A, C#m/G#, F#m, D, F#m, E7, A, C#m/G#, F#m, D, A, E, A, C#m, F#m. The lyrics are written below the staff lines, with some words underlined. The melody is written on a single staff with a treble clef and a key signature of two sharps. The time signature is 4/4. The lyrics are: Fare - well, fare-well my love, Fare - well, fare - well my love. Fare - well is a lone - ly sound when told to some-one you love. You know you hurt in - side, as you won - er why you must leave the one that you love. Say - ing good-bye to some-one you love is so hard for an - y man. You say it's just for a while then you force a smile, And you

Bm E7 A

hope she'll — un-der- stand. — Then a tear — ap pears —

C#m D E

in her eyes — as she tight - ly holds your hand, — And you

A C#m F#m D

let her know — that it's time to go, — You must leave — while you can.

E A Em

— Oh but Fare - well, fare - well my love,

C E7 F7 Bb

Fare - well, fare - well, my love Oh — Ev-'ry sil - ent

Dm Eb F

step you take, — each one — hurt your heart. — As you

B $\flat$ Dm Gm Cm

board the train — you feel a pain — that starts as you de-part.

F7 B $\flat$ Dm

— Yeah — you wipe your eyes — so she can't see — 'cause a

E $\flat$ F B $\flat$

man — should nev-er cry. — Now there's just a trace — of her

Dm Gm E $\flat$ F

cry - in' face — as you wave to her good-bye, — That's why —

E $\flat$ Dm/A Gm E $\flat$

fare - well is a lone - ly sound — when told — to someone you love.

Gm F7 B $\flat$ Dm/A Gm

— You know you hurt in - side, — As you won - der why — you must

E $\flat$ B $\flat$

leave — the one — that you love.

Repeat to fade

English Country Garden

Words & Music by Robert M. Jordon.

Moderately

1. How ma-ny gen - tle flow - ers — grow in an Eng - lish Coun - try
 2. How ma-ny in - sects find their home in an Eng - lish Coun - try
 3. How ma-ny song - birds make their nests in an Eng - lish Coun - try

Gar-den. I'll tell you now of some I know and those I miss, I hope you'll
 Gar-den. I'll tell you now of some I know and those I miss, I hope you'll
 Gar-den. I'll tell you now of some I know and those I miss, I hope you'll

par-don. Daf - fo - dils, hearts-ease and Flocks, mea-dow-sweet and lil-ies, Stöcks,
 par-don. Drag-on fli - es, moths and bees, spi-ders fall - ing from the trees,
 par-don. Bab - le - ing coo - coo - ing doves, Rob-ins and the warbling Thrush

gen - tle lu - pin and tall hol - ly hocks, ros - es,
 but - ter - flies sway in the mild, gen - tle breeze, there are
 blue - bird, lark, finch and night - in - gale, we all

Fox - gloves, snow - drops, for - get - me - nots in an Eng - lish Coun - try
 Hedge - hogs that roam, and lit - tle gnomes, in an Eng - lish Coun - try
 smile in the spring when the birds all start to sing, in an Eng - lish Coun - try

1.2. 3.

Gar - den.
 Gar - den.

With You I'm Born Again

Words by Carol Connors

Music by David Shire

Slowly

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Slowly'. The score consists of six lines of music, each with a guitar chord diagram above it. The lyrics are written below the staff, with some words connected by lines to indicate they are part of the same phrase.

Line 1: Chords: Em, Bm7, Cmaj7. Lyrics: Come bring me — your soft - ness, — Com-fort me thro' all this

Line 2: Chords: Bm7, Am7, Am/B, B7. Lyrics: mad - ness. — Wo - man, don't you know with you I'm born a -

Line 3: Chords: Esus add9, E, Em, Bm7. Lyrics: -gain. — Come give me — your sweet- ness, —

Line 4: Chords: Cmaj7, Bm7, Am7. Lyrics: Now there's you there is no weak - ness. — Wo-man, don't you know with

Line 5: Chords: B9sus, B7, Esus add9, E, Am7. Lyrics: you I'm born a - gain. — I was half, not

Line 6: Chords: Bm7, Cmaj9, Bm7, Am7. Lyrics: whole, In step with none. Reach-ing thro' this

Bm7 Fmaj7 Em7 Dm7 Em

world in need of one. Come show me _____ your

Bm7 Cmaj7 Bm7

kind- ness. _____ In your arms I know I'll find this. _____

Am7 Am/B B7-9 Em

Wo- man, don't you know with you, I'm born a - gain. _____

Em/D Cmaj7 B9sus B7

_____ Ly - ing safe with you I'm born a -

1 Esus add9 E Esus add9 Em

- gain. _____ Come

2 Esus E

- gain. _____

Baby Love

Words & Music by Brian Holland, Eddie Holland
& Lamont Dozier

Moderately

F **F7** **D7**

Ba-by love, my Ba-by love, I need you oh how I
Ba-by love, my Ba-by love, Why must we sep-a-
me my love, my Ba-by love, I need ya oh how I

Gm **Bb6** **F**

need you. But all you do is treat me bad,
-rate my love? All of my whole life through,
need ya. Why you do me like you do,

Bb6 **F** **Bb6** **3**

Break my heart and leave me sad. Wan-na know what did
I nev-er love no one but you. Why you do me
Af-ter I've been true to you. So deep in

F **Bb** **Am** **Gm7** **C7** **To Coda**

I do wrong to make you stay a-way so long, 'Cause
like you do, I guess it's me Ooh, Need to
love with you, Ba-by, ba-by Ooh, 'Til it

F **F7** **D7**

Ba-by love, my Ba-by love, been miss-ing ya, miss
hold you once a-gain my love, feel your warm em-

Gm Bb6 F

kiss-ing ya. In - stead of break-ing up,
-brace my love. Don't throw our love a - way,

Bb6 F Bb6

Let's start some kiss-ing and mak-ing up,
Please don't do me this way, Don't throw our
Not hap-py like I

F Bb Am 1 Gm7 C9

love a - way, In my arms why don't you stay?
used to be, Lone - li - ness has

2 Gm7 C9 D.% al Coda

got the best of

⊕ CODA F

hurt me, 'til it

F7 D7 Gm

hurt me. Ooh Ba - by love,

Bb6 F

Don't throw our love a - way.

Repeat to fade

Silly Love Songs

Words & Music by McCartney

Moderately bright





You'd think that peo-ple would have had e-nough of sil - ly love songs, —





But I look a - round me and I see — it is-n't so.





Some peo-ple wan-na fill the world — with sil-ly love songs, —




And what's wrong with that? — I'd like to know. —



— 'Cause here I go — a- gain. —







I love you. I love






you. I love you.

C Em7 Fmaj7 C

I love you. I _____ can't ex-

Em7 Fmaj7 C

-plain, — the feel-ing's plain to me, say, can't you see? Ah, she gave me

Em7 Fmaj7 Em7

more, — she gave it all to me; now can't you see, What's wrong with that? —

Fmaj7 G

_____ I need to know, _____ 'Cause here I go _____

C Em7

_____ a- gain. _____ I love

Fmaj7 C Em7 Fmaj7

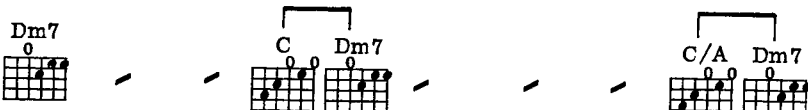
you, I love you,

Em7 Am Dm7

Love does-n't come in a min - ute, Some-times it does-n't come — at all —



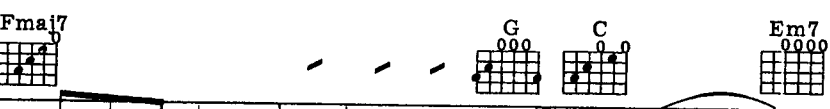
 I on - ly know that when I'm in ____ it,



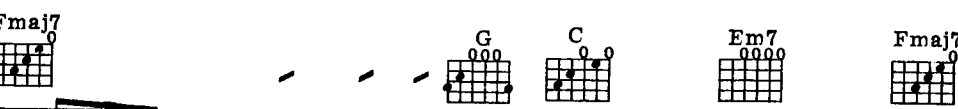
 It is - n't sil - ly, no, it is - n't sil - ly, Love is - n't sil - ly at all.



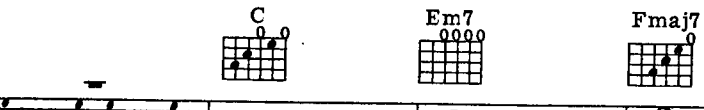
 How _____ can I tell _____



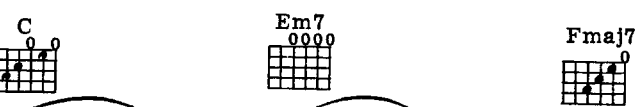
 you a - bout _____ my - loved one? How _____ can I tell _____



 you a - bout _____ my _____ loved one? I love you.



 I love you.



 I _____ can't ex - plain, _____ the feel - ing's plain to me, say, can't you see?

C Em7 Fmaj7

Ah, — he gave me more, — he gave it all to me, say, can't you see?

C Em7 Fmaj7

I — can't ex-plain, — the feel-ing's plain to me, say, can't you see?

C Em7 Fmaj7

Ah, — he gave me more, — he gave it all to me, say, can't you see?

C Em7 Fmaj7

You think that peo-ple would have had e-nough of sil-ly love — songs, —

C Em7 Fmaj7

But I look a-round me and I see — it is-n't so, Oh, no...

C Em7

Some peo-ple wan-na fill the world — with sil-ly

Fmaj7 Em7

love songs, —

And what's wrong with that? —

38 Babe

Words & Music by Dennis DeYoung

Moderately

F F6 Gm7

Babe, I'm leav-ing, I must be on my way, The time is draw-ing
Babe, I'm leav-ing, I'll say it once a-gain, And some how try to

C7sus C7 F F6

near. My train is go-ing, I see it in your eyes,
smile. I know the feel-ing we're try-ing to for-get,

Gm7 C7sus C7 Dm

The love, the need, your tears. But I'll be lone-ly with-
If on-ly for a-while. 'Cause I'll be lone-ly with-

Ebmaj7 C Ebmaj7 C

- out you; I'll need your love to see me through.
- out you; I'll need your love to see me through.

To Coda ♦

F F6 Gm7 C

So please be-lieve me, my heart is in your hands, and I'll be miss-ing
But please be-lieve me, my heart is in your hands, 'cause I'll be miss-ing

you. You know it's you babe, _____ when.

F B^b/C C7 F C/F

- ev - er I get wear-y and I've had e-nough, — feel like giv - ing up. — You know it's

B^b/D Dm C Dm C

you, babe, _____ giv-ing me the cour-age and the strength I need. _____

F C/F B^b/D Dm C

Please be - lieve — that it's true. Babe, I love you. —

Dm C B^bma⁷

1 B^b/C C7 2 C7 D.C. al Coda

You know it's

you. Babe, I love you. _____

CODA F Gm7 F

Babe, I love you. _____ Ooo _____ babe.

Gm7 F B^b/C F

I Left My Heart In San Francisco

Words by Douglas Cross. Music by George Cory.

Moderato

Cm7 F7 Bbma7 Bb6
 The love - li - ness of Par - is Seems
 Cm7 F7 Bbma7 Bb6 Cm D7
 some - how sad - ly gay, _____ The glo - ry that was
 Gm Gm7 C7 F7sus4 F7
 Rome _____ Is of an - o - ther day. _____ I've been
 Cm7(5b) Bbm *a tempo slow, steady beat* F
 ter - ri - bly a - lone And for - got - ten in Man - hat - tan. I'm go - ing
 D7 Gm7 C7 F7sus4 F7
 home To my cit - y by the bay. I left my
Chorus
 Bb (ma7) Bb6 C#dim7 Cm7
 heart In San Fran - cis - co. _____ High on a hill

Cm7 F7 Bb(ma7) Bb6 Cm7 C#dim7 Bb(ma7)



it calls to me. To be where lit-tle ca-ble cars —

Bb6 A7 Dm Am D7 Gm7



— climb half-way to the stars! — The morn - ing fog —

C7 F7sus4 F7 Bb(ma7)



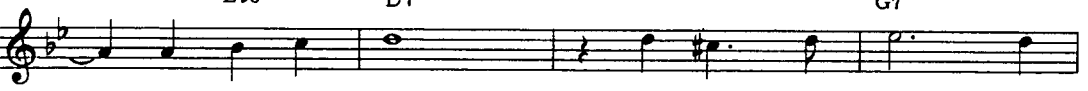
— may fill the air, I don't care! My love waits there

Bb6 C#dim7 Cm7 F7



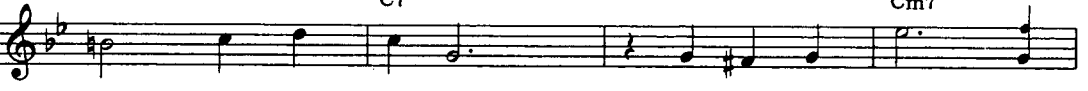
In San Fran - cis-co, — A - bove the blue —

Eb6 D7 G7



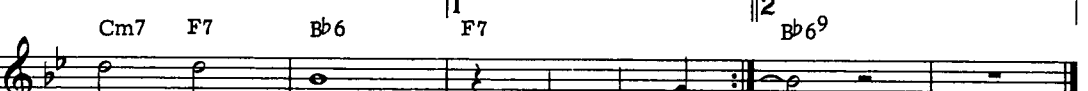
— and win - dy sea. When I come home to

C7 Cm7



you, San Fran - cis - co, Your gol - den sun will

Cm7 F7 Bb6 1 F7 2 Bb6⁹



shine for me! I left my —

For Your Eyes Only

Music by Bill Conti
Words by Michael Leeson

Moderately slow

VERSE

1. For your eyes on - ly can see me through the night. For
your eyes on - ly, the nights are nev - er cold. You

your eyes on - ly I nev - er have to hide.
real - ly know me, that's all I need to know.

You can see so much in me, so much in me that's new. I
May-be I'm an o - pen book, be - cause I know you're mine. But

nev - er felt un - til I looked at you. 1. For your eyes
you won't need to read be-tween the lines. 2. For your eyes

on - ly, on - ly for you. You'll see what no one else can see,
on - ly, on - ly for you. You see what no one else can see,

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Am7/D C/G Gmaj7 Em7

now I'm break-ing free. For your eyes on - ly, on - ly for you. The
 now I'm break-ing free. For your eyes on - ly, on - ly for you. The

C Am7 G/B Em7 To Coda

love I know you need in me, the fan - ta - sy you've freed in me.
 pas-sions that col - lide in me, the wild a - ban-doned side of me.

Am7/D G

On - ly for you, on - ly for you.

D.S. al Coda
 (Verse)
 2. For

Am7/D G CODA

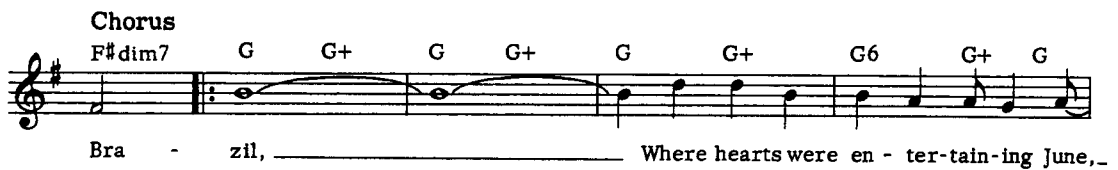
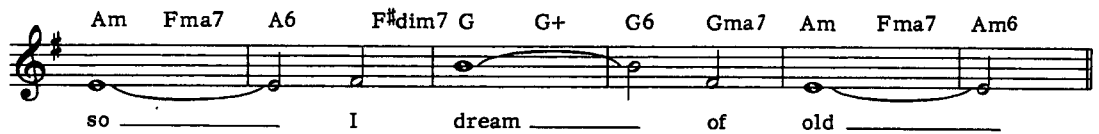
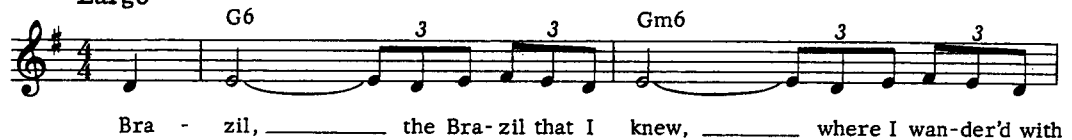
On - ly for you, for your eyes on - ly.

C/G G C/G G

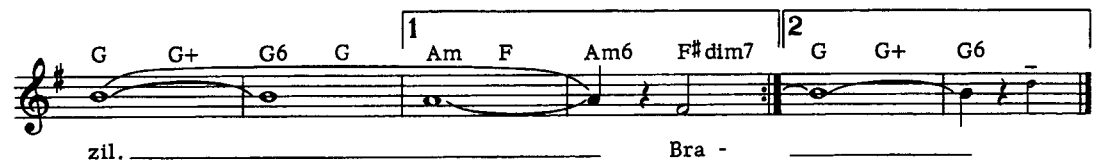
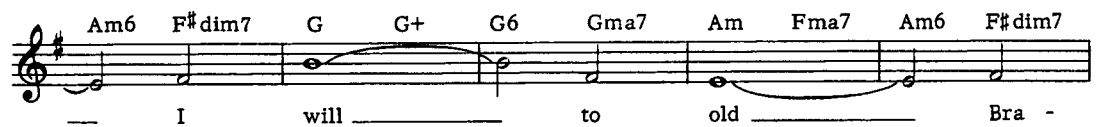
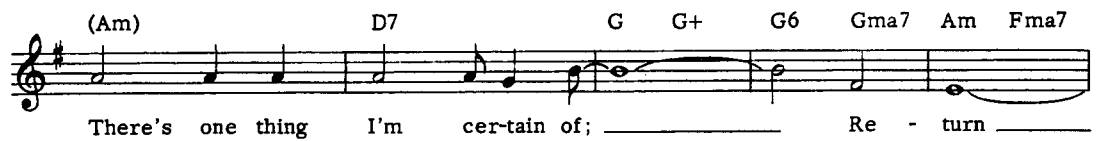
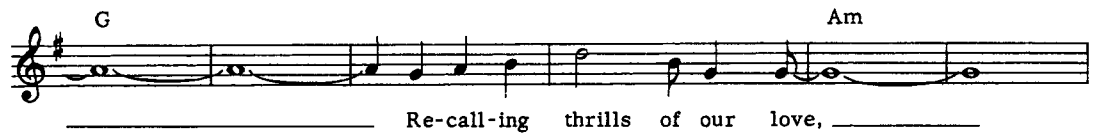
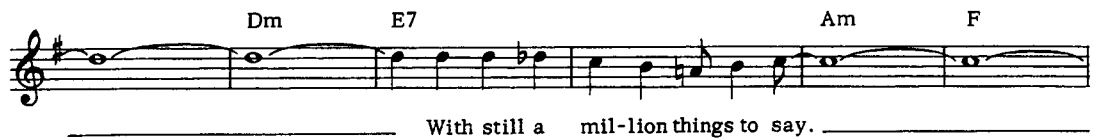
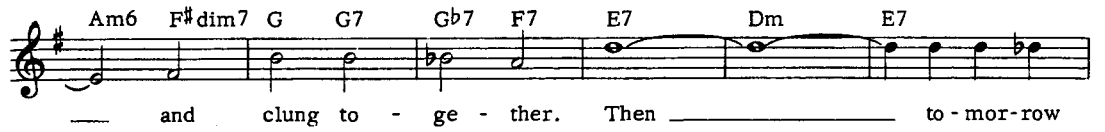
Brazil

Music by Ary Barroso. English Lyric by S.K. Russell.

Largo



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Good Year For The Roses

Words & Music by Jerry Chesnut

Moderately

A

D

I can hard-ly bear—the sight of lip-stick on the cigarettes there in the
three full years—of mar-riage, it's the first time that you have-n't made the

A

ash - tray, ——— ly - ing cold the way — you left 'em, — but at
bed. I guess the reas - on we're - not talk - ing, — there's so

D

A

least your lips car-ressed 'em while you packed. ——— And a
lit - tle left to say we have-n't said. ——— While a

D

A

lip - print on a half-filled cup of cof - fee ——— that you poured and did -n't
mil - lion thoughts go rac - ing through my mind I find I have - n't said a

A

E7

3

drink. ——— But at least you thought — you want-ed it, — that's
word. ——— From the bed-room the — fam - il - lar sound — of

A

CHORUS

3

3

so much more — than I can say for me. } What a good — year — for the
our one ba - by's cry - ing goes un - heard. }

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43 Easy

Words & Music by Lionel Richie

Moderately

Ab **Cm7** **Bbm7** **Bbm7/Eb**

Know it sounds fun-ny, but I just can't stand the pain; —

Ab **Cm7** **Bbm7** **Bbm7/Eb**

girl, I'm leav - ing you — to-mor-row. —

Ab **Cm7** **Bbm7** **Bbm7/Eb**

Seems to me — girl you know I've done all — I can.

Ab **Cm7** **Bbm7**

You see I begged, stole — and I bor - rowed, — yeah, —

Bbm7/Eb **Ab** **Cm7**

Ooh, that's why I'm ea - sy. (ah —

Bbm7 **Bbm7/Eb** **Ab** **Cm7**

I'm ea - sy like Sun-day morn - ing. (ah —






That's why I'm ea - sy,






I'm ea - sy like Sun - day morn





1 - ing. Why in the world - would an - y - bod - y put chains -






— on me, — I've paid — my dues — to make it —






3 Ev - 'ry - bod - y wants - me to be — what they want —






— me to be. — I'm not hap - py when I try to fake -

Bbm7 Ebm7/Eb

— it, — no, — Ooh, — that's why I'm ea-

2 Ab Gbmaj7 Fm7

-ing, I wan-na be high, — so —

Ebm7 Ebm7/Ab Db/F Gbmaj7 Fm7

high. I wan-na be free to know — the things — I do — are right..

Ebm7 Ebm7/Ab Db/Eb Gbmaj7 Fm7

I wan-na be free — just —

Ebm7 Ebm7/Ab Cb/Gb Gb/Db Cb/Eb

me, oh, — babe.

Ab Cm7 Bbm7 Bbm7/Eb D.S. al Fade

That's why I'm ea -

What Becomes Of The Brokenhearted

Words & Music by James Dean, Paul Riser
& William Weatherspoon
Arranged by Dave Stewart

Moderately slow

The musical score is written for guitar and voice. It consists of six staves of music. Each staff begins with a guitar chord diagram and a tempo marking 'Moderately slow'. The chords are: F/C, Am/C, Dm, Bb maj7/D, F/C, F°/C, Bb, Am, E/B, F/C, Am/C, Dm, Bb maj7/D, F/C, Am/C, Dm, A/E, A°/Eb, G/D, Bm/D, and Em. The vocal line is written in treble clef with a key signature of one flat (Bb). The lyrics are: 'Ooh', 'Ooh', 'As I walk this land of broken dreams', 'I have vi-sions of ma-ny things, But hap-pi-ness is just an il-lu-sion, Filled with sad-ness and con-fu-sion. What be-comes of the bro-ken heart-ed, Who had love that's

Cmaj7/E G D9/F# Em Gmaj7/D

now de - part - ed? I know I've got to find some kind of peace of mind,

To Coda ♯

B C Dm Gm/Fb F/C

(1) Ba - by. The roots of love grow
(2) Help me, please.

Am/C Dm Fbmaj7/D

all a - round, But for me they come a - tum-bl - ing down.

F/C F°/B Bb

Ev-'ry day heart-aches grow a lit-tle strong-er, I can't stand this

Am E/B F/C Am/C

pain much long - er. I walk in sha-dows search - ing for light,

Dm Eb/D F/C

Cold and a-lone, no com-fort in - side, Hop - ing and pray - ing for

Am/C Dm A/E A°/Eb D% al Coda

some-one who'll care, Al - ways mov-ing and go-ing no - where.

♣ CODA

G/D Bm/D Em

Now what be - comes of the bro - ken heart - ed, — Who had love — that's

Cmaj7/E G/D Bm/D

now de - part - ed? I know I've got to find some kind of peace of mind.

Em Cmaj7/E

I've been search-ing ev - 'ry - where, — Just to find some - one who'll care.

G/D Bm/D

I've been look - ing ev - 'ry day, I know I'm gon - na find a — way.

Em Cmaj7/E

Noth - ing's gon - na stop me now, I'll find a way some - how.

G/D Bm/D

I've been search-ing ev - 'ry day, I know I'm gon - na find a — way.

Em Cmaj7/E

I've been look - ing ev - 'ry - where, Just to find some - one who'll care. —

Ab/C

Repeat to fade

All Of My Life

Words & Music by Michael Randall








All of my life I have walked a-lone in search of a star.—








You are that star, you're the one — I've wait-ed






for. (You're the one I've wait - ed for) All of my life








there's a song to sing a chor - us for two. All that love can bring I'll







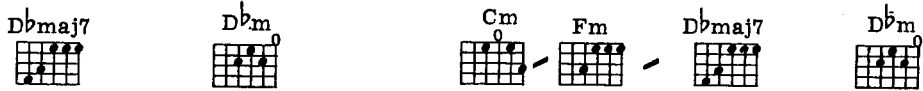

share here with you. You can make — it all come true.

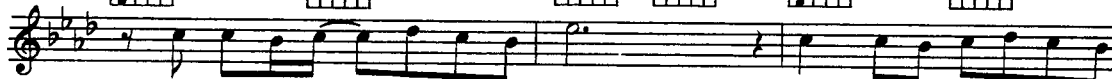




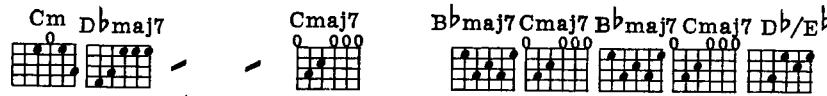


So dar - ling all of your life — to share is all I'm ask - in',



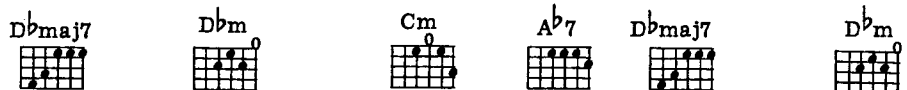


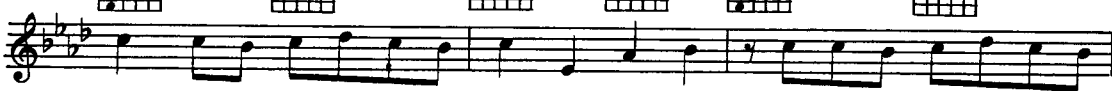
All of the min - utes and the years. All of your hap - pi - ness and





some - times all your tears. So dar - ling



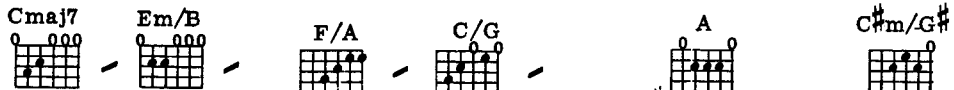


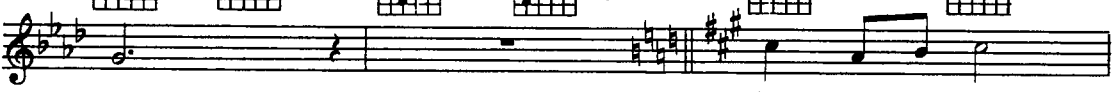
all of my life to share is all I give you, All of the flow - ers in the



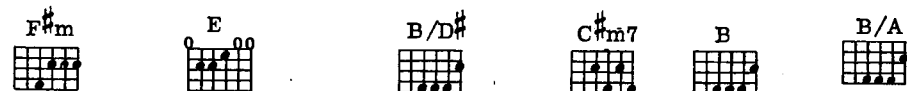


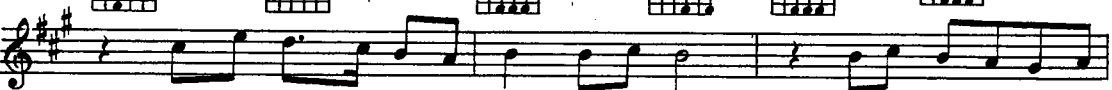
field. We'll walk to - geth - er through the sun - shine's heav - en - ly





years. All of my life





there's a song to sing a chor - us for two, All that love can bring I'll

G Bm Esus E A D/A

share here with you. You can make it all come true. (You can make it all come

A Dmaj7 Dm C#m F#m

true) So dar-ling all of your life to share is all I'm ask-in'

Dmaj7 Dm C#m F#m Dmaj7 Dm

all of the min-utes and the years, All of your hap-pi-ness and

C#m Dmaj7 C#maj7 Bmaj7 C#maj7 Bmaj7 C#maj7 D/E

some-times all your tears. So dar-ling

Dmaj7 Dm C#m A7 Dmaj7 Dm

all of my life to share is all I give you, All of the flow-ers in the

C#m F#m A/G C#m D D/E

field. We'll walk to-geth-er through the sun-shine's heav-en-ly

Fade

A Dmaj7 Dm C#m F#m

years. So dar-ling all of your life to share is all I'm ask-in'.

Band On The Run

Words & Music by McCartney

Moderately

Stuck in-side these four walls, ——— Sent in - side for- ev - er, —

— Nev-er see-ing no - one — nice a- gain —

— like you, — ma - ma, You, — ma - ma,

You. —

— If I ev-er get out — of here,

Thought of giv-ing it all — a - way, To a reg-is-tered char - i - ty.




All I need is a pint — a day if I ev-er get out — of here, — (If we
Brighter beat





ev-er get out — of here) —










1. Well, the rain ex - plod - ed with a
un - der - tak - er drew a
night was fall - ing as the




might-y crash, — As we fell in - to — the sun. — And the
 heav-y sigh, — See-ing no one else — had come. — And a
 des-ert world — be - gan to set - tle down. — In the



first one said to the sec-ond one there, — I hope you're hav-ing fun —
 bell was ring-ing in the vil - lage square, — For the rab - bits on the run —
 town they're search-ing for us ev - 'ry where, — But we nev - er will be found —

Em G C Em C

Band on the run, — Band on the run, —

Am F C

1. 2. And the jail - er man — and sail - or Sam, — were
3. And the coun - ty judge — who held a grudge — will

F Fmaj7 C (tacet - -)

search - ing ev - 'ry-one. } For the Band on — the run, —
search for ev - er-more. }

Band on — the run, —

1. 2.

Band on — the run, — Band on — the run. — 2. Well, the
3. Well, the

Em G C 3.

Band on — the run. —

Lonely Together

Words & Music by Kenny Nolan

Slowly

3

E^b

B^b11

Your eyes are sad — eyes, — mine are too. It does-n't
hurt - in', — it's not hard to see. Guess he

Fm7

B^b

E^b

B^b11

take too much _ to see _ what we've been through. You lost your
prom- ised you _ the world _ like she did me. But dry your

E^b

E^b11

B^b

ba - by _____ and me the same, _____ ain't it
eyes now, _____ it-'ll be just fine, _____ we can

Fm7

B^b

E^b

B^b6/D

true how love's a hurt - ing game. _____ Could I
drown our ach - ing hearts _ in this glass of wine. _____ Well I

Cm

Cm

have this dance? _____ may I be so bold? _____ It's
hate to say _____ what's done is done, _____ It's just

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F7sus F7 Bb11 Bb

just my arms _ are emp - ty and the night is so cold. _____
two could ease _ the pain _ much bet - ter than one. _____

Bb11 Bb CHORUS Eb Ab

Would-n't it be fine be - ing _ lone - ly to - geth -

Eb Fm Eb/G Ab Fm7

- er? _ Would-n't it be fine hav - ing a shoul - der to share?

Eb Fm Eb/G Ab Fm7

_____ You could tell me how _ he broke _ your heart and I'll

Eb Gm7, D Cm7 Fm7 To Coda ♦

tell you how she broke mine. _ And maybe later on _ I could take you home

Fm7 Eb/G Ab

_____ Now would-n't it be sad be - ing lone - ly all _ a - lone? _

1 B^b sus B^b B^b 11 2 B^b sus B^b Cm

2. A heart's that love, it's

Gm Fm7 B^b 11

such a cra-zy thing, All you've got you give and no re-grets

E^b Cm

But love,

Gm Fm7

it can live a - gain, Stay with me to - night, I'll

B^b 11 D.% al Coda CODA

make it work out right. 'Cos

B^b 11 B^b 7 A^b 6 A^b m6 E^b

would-n't it be sad be-ing lone - ly all a - lone.

It's My Party

Words & Music by Herb Weiner, Wally Gold
& John Gluck Jr

Moderately bright

1. No - bo - dy knows — where my John - ny has gone, — But
 2. Play all my rec - ords, keep danc - ing all night, — But
 3. Ju - dy and John - ny just walked thru' the door, —

Ju - dy left — the same time. Why was he
 leave me a - lone — for a - while, 'Til John - ny's
 Like a queen — with her king. Oh, what a

hold - ing her hand, — when he's sup - posed to be mine? —
 danc - ing with me, — I've got no rea - son to smile. —
 birth - day sur - prise, — Ju - dy's wear - ing his ring. —

CHORUS

It's my par - ty and I'll cry if I want — to, Cry if I want — to,
 Cry if I want — to. You would cry too, if it hap - pened to
 you,

1. 2. 3.

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Mull Of Kintyre

Words & Music by McCartney/Laine

Moderately slow

Mull ___ of Kin - tyre, Oh mist roll - ing in from ___ the

sea, My de - sire is al - ways to be here Oh Mull ___ of Kin-

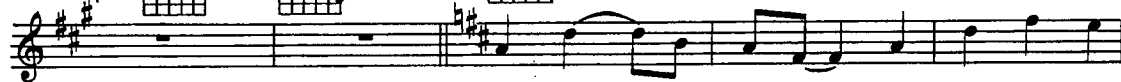
- tyre. Far have ___ I trav-elled ___ and

much have I seen, Dark dis - tant moun-tains ___ with val - leys ___ of

green. Past paint - ed des-erts, ___ the sun-set's on fire, ___ As he car-

- ries me home ___ to the Mull ___ of Kin - tyre.

2   



Sweep through the heath-er like deer in the



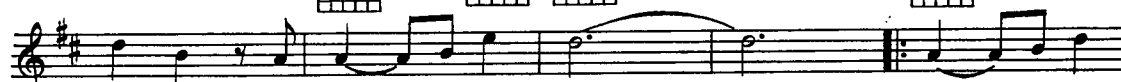
glen. Car - ry me back to the days I knew then,





Nights when we sang like a heav - en - ly choir of the life and the



times of the Mull of Kin - tyre. Mull of Kin -



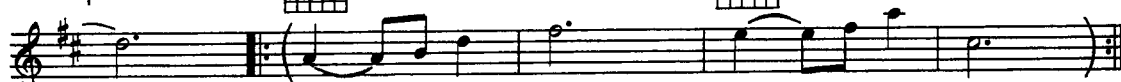
- tyre Oh mist roll - ing in from the sea, My de - sire is



al - ways to be there Oh Mull of Kin - tyre.

2  



Repeat to fade

The Pink Panther Theme

Words & Music by Henry Mancini

The musical score is written for guitar and bass. It consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various guitar chords and bass lines. The chords are: Em, C#m, Dm, D#m, Eb, D, Db, C7, E, and F7. The bass line is written in bass clef. The score includes triplets and a 'tacet' section.

Chords and notation details:

- Staff 1: Em (0 0 0 0), C#m (0 0 0 0), Dm (0 0 0 0), D#m (0 0 0 0), Em (0 0 0 0)
- Staff 2: C#m (0 0 0 0), Dm (0 0 0 0), D#m (0 0 0 0), Em (0 0 0 0)
- Staff 3: Eb (0 0 0 0), D (0 0 0 0), Db (0 0 0 0), C7 (0 0 0 0)
- Staff 4: C#m (0 0 0 0), Dm (0 0 0 0), D#m (0 0 0 0), Em (0 0 0 0)
- Staff 5: D (0 0 0 0), D# (0 0 0 0), E (0 0 0 0), F7 (0 0 0 0), C#m (0 0 0 0), Dm (0 0 0 0), D#m (0 0 0 0)
- Staff 6: Em (0 0 0 0), Eb (0 0 0 0), D (0 0 0 0), Db (0 0 0 0)
- Staff 7: C7 (0 0 0 0), C#m (0 0 0 0), Dm (0 0 0 0), D#m (0 0 0 0), Em (0 0 0 0) (tacet - - -)

Sheet music for guitar, featuring chords and melodic lines across eight staves. The key signature is one sharp (F#).

Staff 1: Chords: C7, Bmaj7, Em, C#m, Dm, D#m. Includes triplets and accents.

Staff 2: Chords: Em, C#m, Dm, D#m, Em, Eb, D, Db.

Staff 3: Chords: C7, C#m, Dm, D#m, Em. Includes triplets.

Staff 4: Chords: D, D#, E, F7, C#m, Dm, D#m.

Staff 5: Chords: Em, Eb, D, Db, C7. Includes triplets.

Staff 6: Chords: C#m, Dm, D#m, Em. Includes a *tacet* section.

Staff 7: Chords: C7, Bmaj7, Em, Eb, D, Db. Includes triplets.

Staff 8: Chords: C, C#m, Dm, D#m, Em. Includes triplets and a final *ff* (fortissimo) marking.

Let Me Try Again

Music by Caravelli.
Original French Words by Michel Jourdan
English Words by Paul Anka & Sammy Cahn

Medium slow

F **C/E**

I know I said that I was leav - ing, but
I was such a fool to doubt you, to

Dm **Am/C** **Bb**

I just could-n't say good-bye; It was on - ly self de-
try to go it all a - lone; There's no sense to life with-

F **Dm7** **G7sus** **G7** **C7sus** **C7**

-celv-ing to walk a-way from some-one who means ev-'ry-thing in life to you: You
-out you, now all I do is just ex-ist and think about the chance I've missed: To

Ab **Eb** **Fm** **Fm7/Eb**

learn from ev - 'ry lone-ly day. I've learned and I've come back to
fake is not an ea - sy task. But pride is such a fool-ish

Dm7 **G7** **CHORUS** **C** **Am** **Dm7**

stay.
mask. Let me try a - gain,

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G7 C Bm7(b5) E+

Let me try a - gain, think of all we

Am9 Am Am7 Dsus D7 Gsus G7

had be - fore. Let me try once more:

C Am Dm7 G7

We can have it all, you and I a -

C Bm7(b5) E+ E Am

- gain, Just for-give me or I'll die, please

Dm7 G11 G7(b9) 1 C Gm7/C C9

let me try a - gain.

F 2 C Bb11 C(add9)

- gain.

Touch Me In The Morning

Words by Ron Miller
Music by Michael Massen

Moderately

Em7/A Dadd9 Dmaj7 Gadd9 G Em7/A Dadd9 D

Touch me in the morn - ing, Then just walk a - way.
morn - ing, Then just close the — door.

Gadd9 Em7/A Dadd9 D C/D G Gadd9 G

We don't have to - mor - row, but we had yes - ter -
Leave me as you — found me, emp - ty as be -

C Em7/A Dmaj7 D7

- day. (Hey!) Was - n't it me — who said — that noth - in'
- fore. (Hey!) Was - n't it yes - ter - day — we used to

Gmaj7 Em7 Em7/A D Dmaj7 D7

good's gon - na last for - ev - er? And was - n't it me — who said — let's just be
laugh at the wind be - hind — us? Did - n't we run — a - way — and hope that

Gmaj7 G6 A/C#

glad for the time to - geth - er? Must have been hard — to tell me, —
time would - n't try to find — us? Did - n't we take - each oth - er, —

C A/C#

that you've giv - en all — you had — to give. I can un - der - stand — your feel - in' that way.
to a place — where no - one's ev - er been? Yeah, I real - ly need — you near me to - night.

C Gmaj7 A/G

Ev-'ry-bod-y's got their life to live. Well, I can say good-bye in the
'Cause you'll nev-er take me their a-gain. Let me watch you go with the

F#m7 Bm7 Gmaj7 A/G F#m7 Bm7

cold morn-ing light. But I can't watch love die in the warmth of the night.
sun in my eyes. We've seen how love can grow, now we'll see how it dies.

G F#7 Bm Bm/A

If I've got to be strong, don't you know I'll need to

G F#7 Bm Bm/A 1 G A/G

have to - night when you're gone? Till you go I need to lie here and think a- bout

G Em7/A 2 G A/G

the last time that you'll touch me in the hold you un- til the time

G Em7/A Dadd9 D Dmaj7 D7 Gmaj7 Em7 Em7/A

your hands reach out and touch me in the morn - ing. Then just walk a-

Dadd9 D Dmaj7 D7 Gmaj7 G6 Dadd9 D Dmaj7 D7

- way, We don't have to - mor - row,

Gmaj7 G6 C Em7/A

Repeat to fade

But we had yes-ter - day.

Touch me in the

Somethin' Stupid

Words & Music by C. Carson Parks.

Moderately Slow

The musical score is written for guitar and voice. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderately Slow'. The score consists of eight staves of music. Each staff contains a melody line and corresponding guitar chords indicated by chord diagrams and text labels. The lyrics are written below the melody line.

Staff 1: Chords: G, G6, Gmaj7, G. Lyrics: I know I stand in line un - til you think you have the time to spend an

Staff 2: Chords: Am7, D7, Am7, D7, Am7, D9. Lyrics: eve-nin' with me. And if we go some place to dance I

Staff 3: Chords: D7, Am7, D7, G, Gmaj7, G6. Lyrics: know that there's a chance you won't be leav-in' with me. Then

Staff 4: Chords: G7, Dm7, G7, C. Lyrics: aft-er-wards we drop in - to a qui-et lit - tle place and have a drink or two.

Staff 5: Chords: Eb7, Am7, D7, Am7, D7. Lyrics: And then I go and spoil it all by say-in' some-thin' stu-pid like "I

Staff 6: Chords: G, Am7, D7, G7, Dm7. Lyrics: love you," I can see it in your eyes that you des-

Staff 7: Chords: G7, C. Lyrics: -pise the same old lies you heard the night be-fore, And

though it's just a line to you, for me it's true and nev - er seemed so
 right be- fore. ____ 1 prac-tise ev - 'ry day to find some
 clev-er lines to say to make the mean-ing come through. ____ But
 Then I think I'll wait un - til the eve - nin' gets late ____ and I'm a-
 lone with you. ____ The time is right your per-fume fills my
 head, the stars get red, and oh, the night's so blue. ____ And
 then I go and spoil it all by say - in' some-thin' stu - pid, like "I
 1 love you." ____ 2 I love you". ____

A7 Em7 A7
 D7 Am7 D7 G G6
 Gmaj7 G Am7 D7 Am7 D7
 Am7 D9 D7 Am7 D7
 G Gmaj7 G6 G7 Dm7
 G7 C Eb7
 Am7 D7 Am7 D7
 1 G Am7 D7 2 G

Don't Stand So Close To Me

Words & Music by Sting.

Steadily   

mf Young tea - cher, the sub - ject, of school-girl

fan - ta - sy. — She wants him, so bad - ly, knows what she

wants to be. — In - side her, there's long - ing, this girl's an

op - en page. Book mark - ing, she's so close now,

This girl is half his age. Don't stand,

Don't stand so, Don't stand so close to me. — Don't stand,

Don't stand so, Don't stand so close to me.

Her friends are, so jea - lous, You know how
 Loose talk in the class-room, To hurt they

** = Instrumental*

bad girls get. Some-times it's not so ea - sy, To be the
 try and try. Strong words in the staff-room, The ac - cu -

tea - cher's pet. Temp - ta - tion, Frus - tra - tion,
 sa - tions fly. It's no use, He sees her,

So bad it makes him cry.
 He starts to shake and cough.

Wet bus stop
 Just like the

al Coda ⊕

She's wait - ing, His car is warm and dry. —
 old man in that book by Nab - a kov. —

CHORUS

Don't stand, Don't stand so, Don't stand so close to me. —

Don't stand, Don't stand so, Don't stand so close to me. —

1 2 D. S. al Coda

CODA ⊕

Repeat to fade

Don't stand, Don't stand so, Don't stand so close to me. —
 (Please don't stand so close to me)

I Have A Dream

Words & Music by Benny Andersson & Bjorn Ulvaeus

Easy ballad

F7 **Bb**

I have a dream, a song to sing,
dream, a fan - ta - sy,

F7 **Bb**

to help me cope with an - y - thing.
to help me through re - al - i - ty.

F7 **Bb**

If you see the won - der of a fair - y tale,
And my des - ti - na - tion makes it worth the while,

F7 **Bb** *To Coda*

you can take the fu - ture ev - en if you fall.
Push - ing through the dark - ness still an - oth - er mile.

F7 **Eb**

1 I be - lieve in an - gels, some - thing good in ev - 'ry - thing I

Bb **F7** **Eb**

see, I be - lieve in an - gels, when I know the time is right for

me. I'll cross the stream, I have a dream.

I have a I be-lieve in an-gels,

some-thing good in ev-'ry-thing I see, I be-lieve in an-gels,

when I know the time is right for me. I'll cross the stream,

I have a dream, I'll cross the stream,

I have a dream.

F7 Bb Bb sus Bb F7 Bb sus Bb









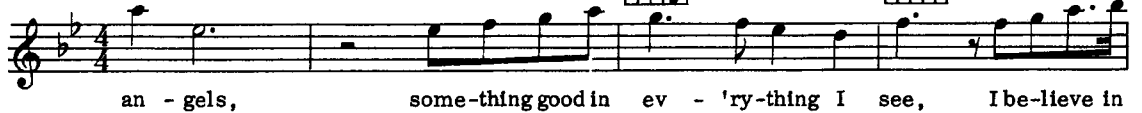
D.S. al Coda







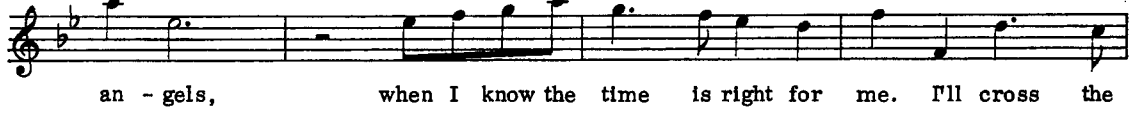

I have a I be-lieve in





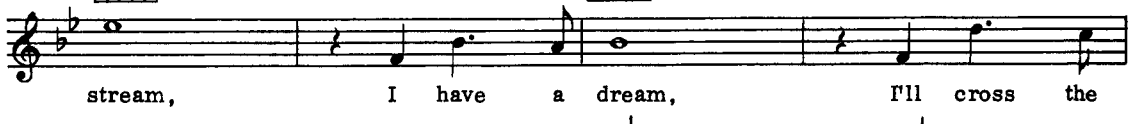


an - gels, some-thing good in ev - 'ry-thing I see, I be-lieve in






an - gels, when I know the time is right for me. I'll cross the







stream, I have a dream, I'll cross the





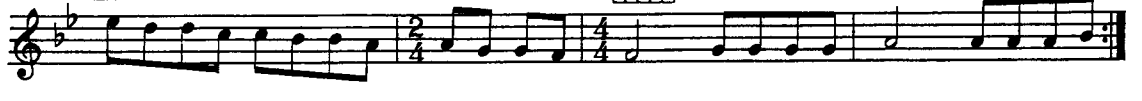


stream, I have a dream, na na na






Repeat to fade



Jealousy

Words by Winifred May
Music by Jacob Gade

Tango

Jeal - ous - y! 'twas on - ly through jeal - ous - y!

Our hearts were bro - ken and an - gry words were spo - ken.

Now all I have is mem - o - ry to che - rish so ten - der - ly,

With ev - 'ry to - ken you have gi - ven to me;

I loved too well for I doubt - ed you in my heart,

My life was hell ev - 'ry mo - ment we were a -

- part, Why did I make that big mis -

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Em7(b5) Dm/A Gm6/E A7 A7(b5) D7 C

- take? I wrong'd you right from the start.

CHORUS

D7 G D9 C+ C D7 G#°

'Twas all o - ver my jeal - ous - y, My

D7 G/B G/B

crime was my blind jeal - ous - y. My heart was a -

Bb° Am7 D° D7 Am7 D7 Am7

- fire with de-sire for you, But I nev - er

C/D D7 G D+ D7 G

thought that your love was true; You gave all your kiss - es to

D9 C+ C D7 D° D7 G/B

me, But now all too late I can see,

D7 G7 C6 Cm6

The heart - aches I cost you, no won - der I lost' you! 'Twas

G/B Am7 D7 1 G D7 D+ 2 G D7+ G

all o - ver my jeal - ous - y. 'Twas - y.

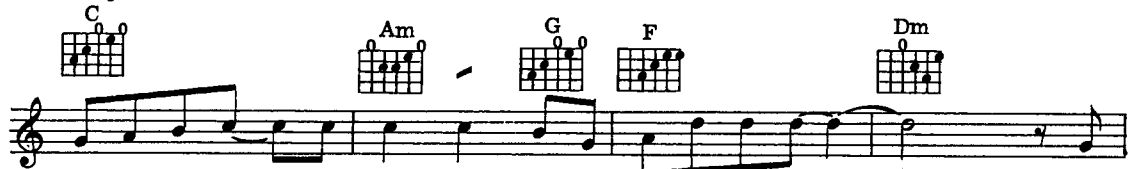
The Fool On The Hill

Words & Music by John Lennon & Paul McCartney

Fairly Bright



1. Day af - ter day _____ a - lone on a hill, _____ The
 2. Well on his way, _____ his head in a cloud, _____ The
 3. (Piano Solo) - - - - -



man with the fool - ish grin is keep - ing per - fect - ly still; _____ But
 man of a thou - sand voic - es talk - ing per - fect - ly loud; _____ But



no - bod - y wants to know him, they can see that he's just a fool, _____ And
 no - bod - y ev - er hears him, or the sound he ap - pears to make, _____ And
 (3) No - bod - y seems to like him, they can tell what he wants to do, _____ And



he nev - er gives an ans - wer, } But the fool on the hill sees the sun -
 he nev - er seems to no - tice, }
 he nev - er shows his feel - ings, }



_____ go - ing down, _____ And the eyes _____ in his head _____ see the world _____






1 (tacet - - -)

spin-ning 'round.



2 (tacet - - - - -)

spin-ning 'round.




D.S. al Coda




FOOD CODA

Fool on the




hill sees the sun go-ing down and the eyes in his head.



see the world





(tacet - - - -)

spin-ning 'round.






Repeat to fade

Spanish Harlem

Words & Music by Jerry Leiber & Phil Spector

La la la — la la la la la la la,

There's a rose in black and Span-ish Har-lem, —

A rose in black and Span-ish Har-lem, —

It — is a spec-ial one, — it's nev-er seen the sun, — it on-ly

comes up when the moon — is on the run — and all — the sta-

— rs are gleam-ing, — It's grow-ing in —

— the street, right up thru' the con-crete — but so — sweet and

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dream - y. There is a rose in Span - ish Har -







- lem, — A rose in black and Span-ish Har -




- lem, — With eyes as black as coal—that look down



in your soul — and start a fi - re there and then he los - es



con-trol, — I'm — gon-na beg his par - don, — yeah.



He's going to pick — that rose — and watch her as she grows, —

(opt)

in his gar - den. 7




La la la — la la la la la la la,

Repeat to fade

Hasta Manana

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus

1. Where is the spring and the sum - mer, That once was
 2. Where is the dream we were dream - ing, And all the

yours and mine. Where did it — go, I just don't—
 nights we shared. Where did they — go, I just don't—

know. But still my love for you will live for - e - ver.
 know. And I can't tell you just how much I miss you.

CHORUS

Has - ta Ma - ña - na 'til we meet a - gain, — Don't know where,
 Don't know when, Dar - ling, our love was much too
 strong to die. — We'll find a way — to face a new to -






- mor - row, Has - ta Ma - ña - na say we'll meet a - gain. — I can't —






do with - out — you. Time to for - get, —




Send me a let - ter, — Say you forgive, — The sooner the bet - ter, — Has - ta Ma - ña -






- na, ba - by, — Has - ta Ma - ña - a, un - til then.





Has - ta Ma - ña - na, Say we'll meet a - gain, — I can't —






do with - out — you. — Time to for - get, —




Send me a let - ter, — Say you forgive, — The soo - ner the bet - ter. — Has - ta Ma - ña -






- na, ba - by, — Has - ta Ma - ña - na un - til then. —

Mother And Child Reunion

Words & Music by Paul Simon

Moderately

No, I would not give — you false — hope on this

strange and mourn - ful day, — But the Moth-er and Child — Re -

- u - nion — is on - ly a mo-tion a - way. —

Oh, — lit - tle dar-ling of mine. — { 1. I can't for the 2. I just can't be

life of me — re-mem-ber a sad - der day. -lieve it's so, — And though it seems strange to say,

I know they say let it be, — But it just don't work I nev-er been laid so low — in such a mys-

Em  C 

out that way. And the course of a life-time runs o-ver and
 -te-ri - ous way. And the course of a life-time runs o-ver and

D-  E  D  G 

o-ver a - gain. — No, I would not give — you false hope on this
 o-ver a - gain. — But I

C  D  G  3 C  D 

strange and mourn - ful day, — When the Moth-er and Child — Re -

G  Em  Am  G  D 

- u - nion — is on - ly a mo-tion a - way. — Oh, — oh the

C  D  G  C  D 

Moth-er and Child — re - u - nion is on - ly a mo-tion a - way. —

G  C  D  G  Em 

— Oh, the Moth-er and Child — Re - u - nion — is

Am  G  D  G 

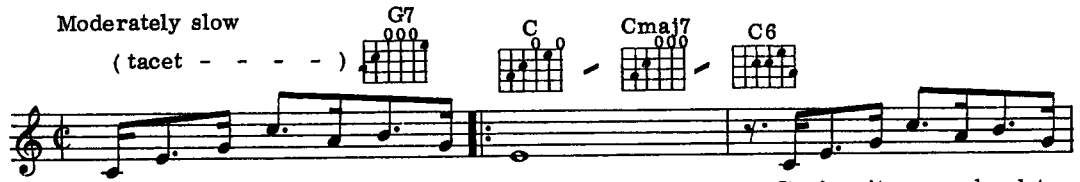
on - ly a mo-ment a - way. —

Pretend

Words & Music by Lew Douglas, Cliff Parman
& Frank Lavere

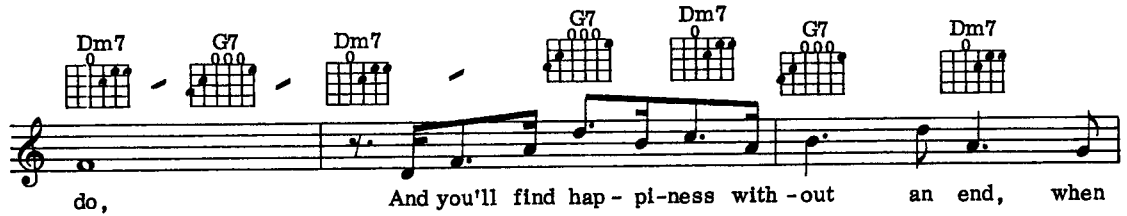
Moderately slow

(tacet - - - -)



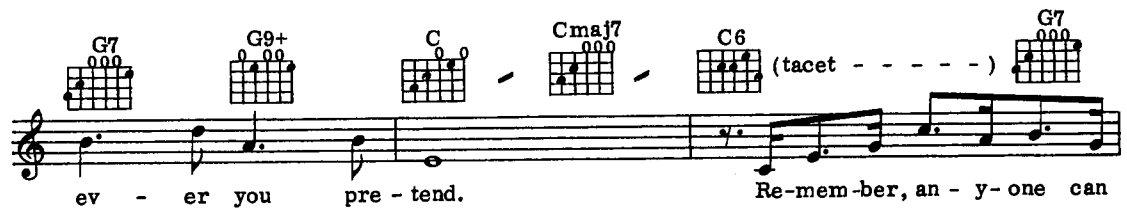
Pre-tend you're hap-py when you're blue,

It is-n't ve-ry hard to



do,

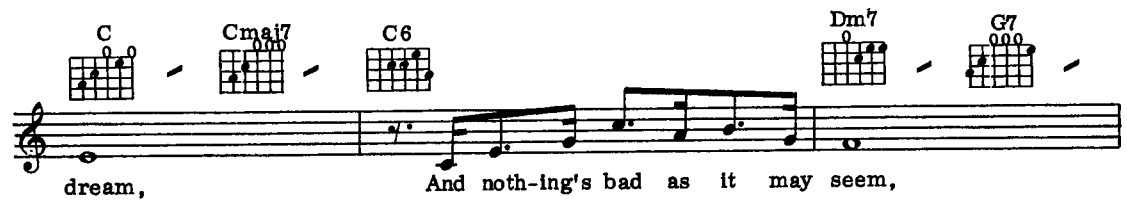
And you'll find hap - pi-ness with -out an end, when



ev - er you

pre - tend.

Re-mem-ber, an - y-one can



dream,

And noth-ing's bad as it may seem,



The lit - tle things you have-n't got, could be a lot, if you'd pre-

C Dm7 C (tacet - - - - -) Em

- tend. You'll find a love you can share,

F F#m7 C6 G7+ C6 Am6

One you can call all your own. Just close your eyes, she'll be

B7 F#m7 B7 Em C°

there. You'll nev - er be a - lone.

G7 (tacet - - - - -) G7 C Cmaj7 C6

And if you sing this mel - o - dy, you'll be pre-tend-ing, just like

Dm7 G7 Dm7 G7 Dm7 G7 Dm7

me. The world is mine, it can be yours, my friend, So

G7 1 C C° G7 (tacet - - - - -) G7

why don't you pre - tend. Pre-tend you're hap-py when you're

2 C Fmaj7 C

-tend.

If I Had A Hammer

Words & Music by Lee Hays & Pete Seeger

With steady rhythm

1. If I had a ham-mer, I'd ham-mer in the bell, I'd ring it in the morn-ing, I'd ham-mer in the ev-'ning, I'd ring it in the ev-'ning, all o-ver this land; I'd ham-mer out dan-ger, I'd ring out dan-ger, I'd ham-mer out a warn-ing, I'd ham-mer out ring out a warn-ing, I'd ring out love be-tween all of my broth-ers, All o-ver this land. If I had a land.

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Ballade Pour Adeline

Music by P. de Senneville & Olivier Toussaint

The musical score is written for guitar and piano. It consists of several systems of music. The guitar part is written in treble clef with a key signature of one flat (B-flat). The piano part is written in treble and bass clefs. The score includes various guitar chords and techniques, such as barre, bends, and a double bar line with a repeat sign. The tempo is marked 'rall.' (rallentando) at the end of the piece.

Chords and Techniques:

- Chords:** C, Dm, G, Am, Em, F, G7, C7sus4, Dm7, F, G, C, F, G, C.
- Techniques:** 8ve (octave), D% (double bar line), CODA, rall. (rallentando).

Paper Roses

Words by Janice Torre
Music by Fred Spielman

Moderately slow

C



I re - a - lize the way your eyes de -
pret - ty lips look warm and so ap -

G7



- ceived me, _____ With ten - der looks that I mis - took for
- peal - ing, _____ They seem to have the sweet - ness of a

C



love; _____ So take a - way the
rose; _____ So throw a - way the

C7 **F**




flow - ers that you gave me, _____ And
flow - ers that I gave you, _____ I'll

G7 **C**




send the kind that you re - mind me of. _____
send the kind that you re - mind me of. _____

CHORUS







Pa - per Ro - ses, Pa - per Ro - ses,





Oh how real those ro - ses seem to





be! But they're on - ly im - i -






- ta - tion Like your im - i - ta - tion love for





me. Your me. Like your





im - i - ta - tion love for me.

Take Me Home, Country Roads

Words & Music by Bill Danoff, Taffy Nivert
& John Denver

Bright Country Beat

Al - most heav - en, — West Vir - gin - ia, —
mem - 'ries — gath - er 'round — her, —

Blue Ridge Moun - tains, — Shen - an - do - ah Riv - er. —
Min - er's la - dy, — strang - er to blue wa - ter. —

Life is old there, — old - er than the trees,
Dark and dust - y, — paint - ed on the sky,

Young - er than the moun - tains, — grow - in' like a breeze. —
Mist - y taste of moon - shine, — tear - drop in my eye. —

Coun - try Roads, — take me home — to the
place — I be - long: — West Vir -

A E

-gin - ia, moun - tain mom - ma, Take - me

D A

home, Coun - try Roads. All my

To Coda

2 F#m E A

I hear her voice, in the morn - in' hours she calls - me, The

D A E

ra - di-o re - minds me of my home far a - way, And

F#m G D A

driv - in' down the road I get a feel - in' that I should have been home

E E7 D% al Coda CODA A

yes - ter - day, yes - ter - day. Roads,

E A

take - me home, Coun - try Roads,

E A

take - me home, Coun - try Roads.

Just For You

Words & Music by Alan Price

Light rock beat

Just for you — I'll take what-ev-er life can give. —

Just for you I'll pour the ink rightout my nib.

I can do all the things—you've ev-er want-ed to do. —

Ev-'ry sin-gle mo-ment I think — a-bout you for you. I'll do it all just for you,

Just for you, — I'll take the rough and take the smooth.
you're all I ev-er dream'd you'd be. —

Just for you — I'll try to do my best to prove.
Just for you — I'll reach and shake the mon-ey tree. —

G Gmaj7 G7 Cmaj7

I can do all the things you've ev-er
I will do all the things you've ev-er

Cm7 Em7 A7

want-ed to do. } Once more ba - by ev -'ry thing is times two for
want-ed to do. }

Am7 D9 Gmaj7 G6 G D% al Coda

you, I'll do it all just for you. Just for me—

⊕ CODA G F9 E7 Am7

Just for you I'll

D9 G F9 E7

do it all — just for you. Just for you—

Am7 D9 G

I'll do it all just for you.

Am7/D G Am7/D Gmaj7




Dan-i-el is trav - 'ling to - night — on a 'plane —
 They say Spain is pret - ty 'though I've — nev-er been —



I can see the red — tail lights —
 Well Dan -iel says — it's the best — place he's






head-ing for Spa — in. — Oh — and I can see Dan-
 ev — er seen. — Oh — and he should know —




— iel — wav-ing good-bye. — God it looks —
 — he's — been there e - nough. — Lord — I —





— like Dan - iel, Must — be the clouds — in — my eyes.
 — miss Dan - iel, Oh — I miss — him — so much.




1

2 C F

Oh Dan-iel my broth - er you are

C F

old-er than me, do you still feel the pain of the scars

C Em Am Em7

that won't heal, Your eyes have died but you see more than I

F Fm C A7

Dan - iel you're a star in the face of the sky

Dm7 G7 D. C. al Coda

CODA C

Oh God it

F G7 G13 sus4

looks like Dan - iel, Must be the clouds in my eyes.

C F C

G C F C

More Than I Can Say

Words & Music by Sonny Curtis & Jerry Allison.

Moderato

mf Oh! — Oh! — Yea! — Yea! — Love you More Than I Can

Say, — I'll love you twice as much to - mor-row. — Oh!

Oh! Love You More Than I Can Say. — Oh! — Oh! — Yea! —

Yea! — Miss you ev - 'ry sin - gle day. —

— Why must my life be filled with sor-row. — Oh! Oh! Love You More Than I Can

Chords: Eb, Cm, Gm, F7, Bb7, Eb, Ab, Eb, Eb, Cm, Gm, F7, Bb7






Say. _____ Don't you know I love you so, _____



_____ Tell me please I want to know, _____ Do you mean to make me




cry? _____ Am I just an - oth - er guy? _____



_____ Oh! _____ Oh! _____ Yea! _____ Yea! _____ Love you More Than I Can




Say, _____ I'll love you twice as much to - mor - row. _____ Oh!







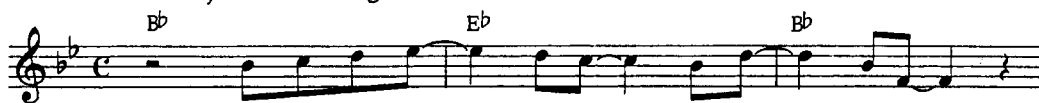
Oh! Love You More Than I Can Say. _____



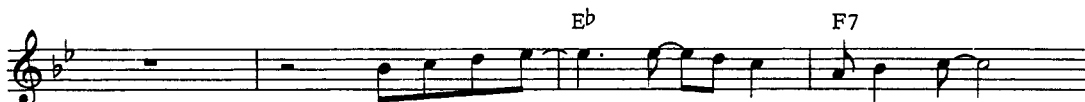
I Can See Clearly Now

Words & Music by Johnny Nash.

Moderato, with a strong beat.



I can see clear - ly now, _ the rain _ has gone._



I can see all _ ob - sta - cles in my way._



Gone are the dark _ clouds _ that had me blind, _



It's gon-na be _ a bright, bright _ sun-shi-ny day, _



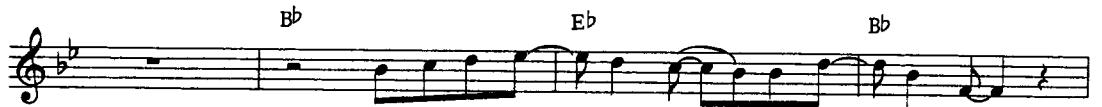
It's gon-na be a bright, bright _ sun-shi-ny day. _



I think I can make _ it now, _ the pain _ has gone._



All of the bad — feel - ings have dis - ap - peared, —



Here is the rain - bow I've — been pray - ing for, —



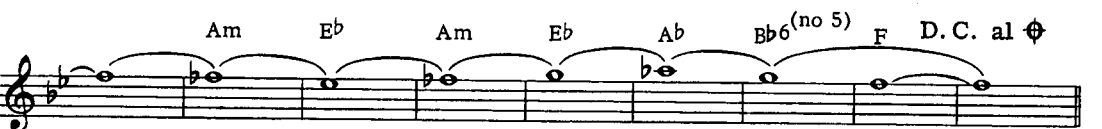
It's gon-na be — a bright, bright — sun-shi-ny day, —



Look all a - round, — there's no-thing but blue sky, —



Look straight a - head, — no-thing but blue sky. —



It's gon - na be a bright,



bright — sun - shi - ny day. —

Loves Me Like A Rock

Words & Music by Paul Simon

With a moving shuffle beat

1. When I was a lit-tle boy, and the dev-il would call my
name, I'd say "Now who do, who do you think you're fool - ing?" I'm a con - se-cratt-ed
boy. I'm a sing - er in the Sun-day choir, Oh, my ma - ma loves me, she loves me. She
get down on her knees and hug me like she loves me like a
rock. She rocks me like the rock of a - ges and loves

me, She love me, love me, love me, love me. —

(tacet - - - - -)

2. When I was grown to be a man, and the dev-il would call my

name. I'd say, "Now who do, — who do you think you're fool-

- ing?" I'm a con - sum-mat-ed man,

I can snatch a lit-tle pu - ri - ty, — My ma - ma loves -

- Em me, she loves — me, She get down on her knees and hug -

— me like she loves me like a rock, She love me like the

rock of a - ges and loves — me. — She love me, love me, love me,

love me. — 3. And if I was the Pres - i - dent,

the min - ute the Con - gress call my name, I say, "Now

who do, — who do you think you're fool - ing?"

I've got the Pres - i - den - tial Seal, I'm up on the Pres - i - den - tial

Po - di - um, — My ma - ma loves — me, she loves — me, She

get down on her knees and hug — me like she loves me like a rock,

She rocks me like the rock of a - ges and loves — me. —

Repeat to fade

She love me, love me, love me, love me. — She love me, love me, love me love me, —

The musical score is written on a single staff in G major (one sharp). It consists of 11 measures. Chord diagrams are provided for the following chords: G (open), C (open), C7 (open), G (open), C (open), G (open), D (open), C (open), Em (open), F (open), and G (open). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also triplets indicated by a '3' over a group of notes. The lyrics are written below the staff, with some words hyphenated across measures. The final measure is marked with a double bar line and a repeat sign.

Because Of You

Words & Music by Arthur Hammerstein & Dudley Wilkinson.

Not too fast

The musical score is written for guitar, featuring a treble clef and a key signature of two flats (Bb and Eb). The tempo is marked 'Not too fast'. The lyrics are written below the staff, with guitar chords indicated above the notes. The chords are as follows:

- Line 1: Bb7, Fm, Fm7, Bb7, Eb
- Line 2: C#0, Bb7, Fm, Fm7, Bb7, Eb, Bb+
- Line 3: Bbm6, C7, Fm, C7(9b), Fm
- Line 4: F9, F7(9b), Fm7, Abm6, Bb7, Gm, C#0, Bb7
- Line 5: Fm, Fm7, Bb7, Eb, Bb+, Bbm6, C7, Bbm, C7
- Line 6: Fm, C7, Fm, Ab, D7, Eb
- Line 7: Cm, G7, Cm7, F9, Bb7, Eb, D7b5, Cm7, B7
- Line 8: Bb7, Gm6, C#0, Eb, Ab6, Eb6

Be - cause of you There's a song in my heart

Be - cause of you my ro - mance had its start. Be - cause of

you the sun will shine, the moon and stars will say you're mine for

ev - er and nev - er to part. I on - ly live for your

love and your kiss. It's par - a - dise to be near you like

this. Be - cause of you my life is now worth

while; and I can smile, Be - cause of you.

Be - cause of you.

Take Me To The Mardi Gras

Words & Music by Paul Simon

Moderately slow

C

Come on, take me to the Mar - di Gras, _____ where the people sing and

- G7

play, _____ Where the danc-ing is e - lite and there's

C

(tacet - - - - -)

mu - sic in the street both night and day. Hur-ry, take me to the

C

G7

Mar - di Gras, _____ In the cit - y of my dreams. _____

You can le-gal-ize your laws, you can wear your sum-mer clothes in the New Or-

C

C7

F

-leans. And I will lay my bur-den down, _____

F9



Rest my head up - on that shore, And when I wear that star-ry

E^b



Gm



G7



crown, I won't be want-ing an - y - more. _____

(tacet - - - - -)

C



Take your bur-dens to the Mar - di Gras, —

G7



Let the mus-ic wash your soul, _____ You can

min- gle in the street, You can jin- gle to the beat of the jel- ly roll. —

C



(tacet - - - - -)

C



Tum-ba, tum-ba, tum-ba, Mar - di Gras, —

G7



Tum-ba, tum - ba, tum - ba day, _____ Mm

C



Mm

73 She

Words by Herbert Kretzmer. Music by Charles Aznavour.

Moderato

D Fdim



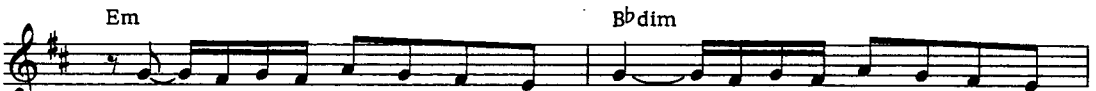
She — may be the face I can't for - get, — a trace of plea-sure or re -

G D B7



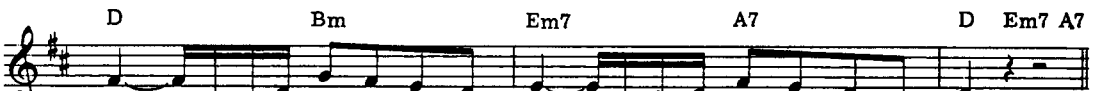
gret, — may be my trea-sure or the price I have to pay.

Em Bbdim



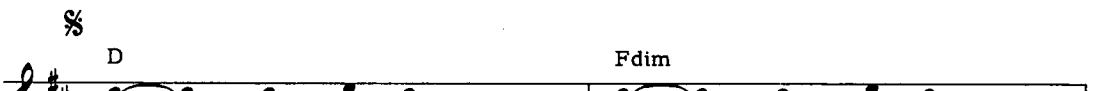
She — may be the song that sum - mer sings, — may be the chill that aut - umn

D Bm Em7 A7 D Em7 A7



brings, — may be a hun-dred dif-ferent things with-in the mea-sure of a day.

% D Fdim



She — may be the beau-ty or the beast, — may be the fam-ine or the
She — may be the reas-on I sur - vive, — the why and where-fore I'm a -

G D B7



feast, — may turn each day in - to a heav - en or a hell:
live, — the one I'll care for through the rough and read-y years,



She — may be the mir - ror of my dream, — a smile re - flec - ted in a
Me, — I'll take her laugh - ter and her tears — and make them all my sou - ven -



stream... She may not be what she may seem in - side her shell.
irs, — For where she goes I've got to



She — who al - ways seems so hap - py in a crowd, whose eyes can be so pri - vate and so



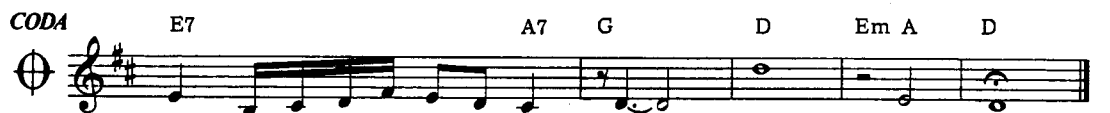
proud; — no one's al - lowed to see them when they cry.



She — may be the love that can - not hope to last, — may come to me from sha - dows of the



past — that I re - mem - ber till the day I die. —



be; The mean - ing of my life is she, — she mm she.

Still Crazy After All These Years

Words & Music by Paul Simon

Moderately

I met my old lov-er on the street last night;
kind _____ of man who tends to so - cial - ize;

she seemed so glad to see me, I just smiled. And we
I seem to lean on old fa - mil - iar ways. And I

talked a - bout some old times and we drank our - selves some beers. } Still
ain't no fool for love songs that whis - per in my ears. }

cra - zy af - ter all these years; Oh, still

cra - zy af - ter all these years.

I'm not the years. Four in the morn - ing;

E Em G#m7 C#sus4 C# F#maj7
 crapped out, yawn - ing; long - ing my life a - way.

Em7 B C B C G
 I'll nev-er wor - ry; why should I?

G7 C B E B C
 It's all gon-na fade.

B Am7 G G7/B C
 Now I sit by my win-dow and I watch the cars;

F7 G F# Bsus4 B7 E D/E
 I fear I'll do some dam-age one fine day, But I

A A7/C# D D# A
 would not be con-vict - ed by a ju - ry of my peers. Still cra-zy af-ter

E E# F#m D# A D
 all these years; Oh, still cra-zy, still cra - zy,

A/E E7 A D A
 Still cra - zy af-ter all these years.

It Must Be Love

Words & Music by Labi Siffre

Fairly bright

I nev - er thought I'd miss you half as much as I do.

And I nev - er thought I'd feel this way the way I feel a-bout you.

As soon as I wake up ev - 'ry night, ev - 'ry day,

CHORUS I know that it's you I need to take the blues a-way.

To Coda

It must be love, love, love, It must be love

Bm7 Cmaj7 C $\flat$ -D (tacet - - - - -)
 — love, love. No-thing more,— no-thing less,—
 C/E To Coda $\diamond$ Am Am9
 love is the best. How can it be— that we— can—
 Am Am9 G C/G D G
 say so much— with-out words.
 C/G D Am Am9 Am
 Bless you and bless— me, bless the bees
 Am9 G C/G D G C/G D D#m
 — and the birds.
 Em A7 Bm7(b5) E7
 I've got to be near— you ev-'ry night, ev-'ry day,
 Am Am/G Am/F# D7 D%. at Coda
 I could-n't be hap-py an-y oth - er way. Repeat to fade
 CODA D%. CODA G Bm7 Cmaj7 C $\flat$ -D
 best. It must be love,— love, love.

Theme From Dallas

Music by Jerrold Immel

Moderate disco

Chords and diagrams shown in the score:

- Chords: E_b , E_b/D_b , B , D , $F^\sharp$, A , $F^\sharp$, B , D , G , F , E/B , G , A , $Dm7$, G , F , D , Bb , F , G , Bb , C , Fm .
- Diagram: $\%$ (first measure)
- Dynamic: mf (second measure)

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Sheet music for guitar, featuring chords and melodic lines across multiple staves.

Chords shown: B $\flat$, A $\flat$, F, D $\flat$, A $\flat$, 8va B $\flat$, A $\flat$, G $\flat$, E, E/D, C, E $\flat$, G, To Coda, G7, C, D%, al Coda, CODA Dm7, G7, C, F, A $\flat$, C, F, B $\flat$ /F, C, F.

The music is written in 4/4 time, with a key signature of one flat (B $\flat$). The notation includes treble clefs, stems, and various chord diagrams. The piece concludes with a Coda section marked with a diamond symbol.

Me And Julio Down By The Schoolyard

Words & Music by Paul Simon

Moderately bright

The ma-ma pa - ja - ma rolled — out of bed, and she ran to the po - lice

sta - tion. When the pa - pa found out, he be - gan to shout, — and he

start-ed the in - ves - ti - ga - tion. (tacet - - - -) It's a - gainst the law, —

It was a - gainst the law. what the ma - ma saw, —

It was a - gainst the law. — The ma-ma looked down and
(In a) couple of days they come and

spit on the ground ev - 'ry time my name — gets men - tioned. The
take me a - way, but the press let the sto - ry leak. And when the




pa-pa, said "Oy, if I get that boy — I'm gon-na stick him in the house of de-ten-
 rad-i - cal priest come to get me re-leased — we's all on the cov-er of News


 (tacet - - - - -) 

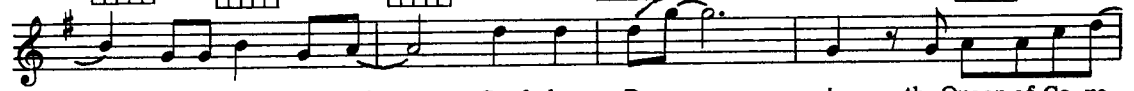

- tion'. } Well, I'm on my way, — I don't know
 - week. }




where I'm go - in', — I'm on my way, — I'm tak-in' my time





— but I don't know where. — Good- bye Ro - sie, the Queen of Co-ro-







- na, See you, me and Ju - lio down by the School-yard.











See you, me and Ju - lio down by the School-yard.







In a — See you,







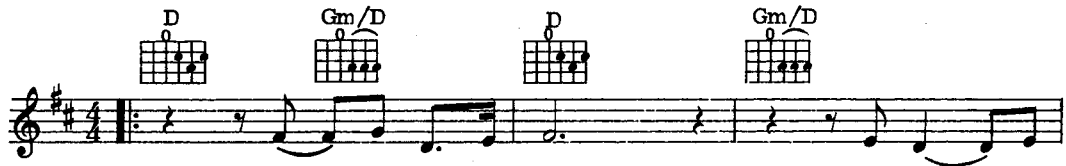



me and Ju - lio down by the School - yard.

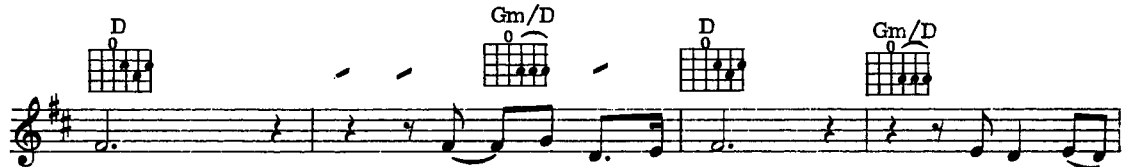
One Day I'll Fly Away

Words by Will Jennings
Music by Joe Sample

Slow



1. I — make it a - lone when love — is
2. I — fol - low the night can't stand — the

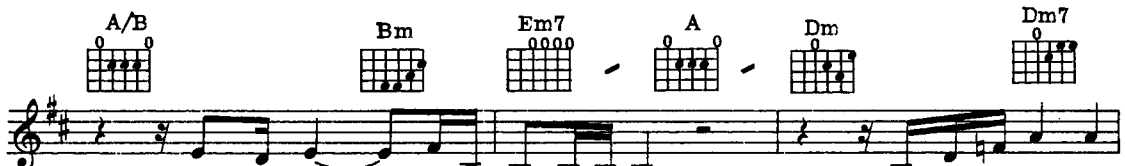


gone : Still — you made your mark here in my —
light, When — will I be - gin my life a -

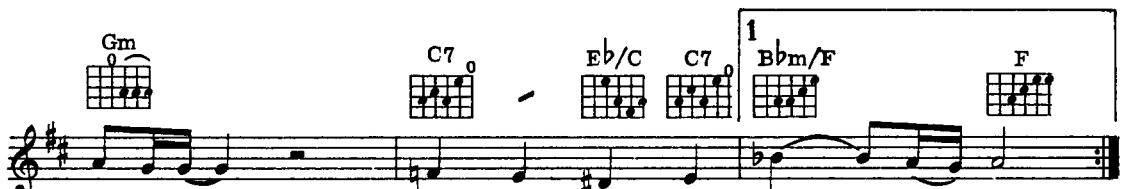
CHORUS



heart. } One day I'll fly — a - way —
-gain. }



leave your love — to yes - ter-day : — What more can your love



do for me, — When will love be through — with me.

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2.3.

/C /Db /Eb

through with me. ——— Why — live life from

dream — to dream — and — dread the day — that — dream — ing ends..

/C /Db /Eb *D%. al Coda*

CODA *Repeat to fade*

One day I'll fly a - way,

While My Guitar Gently Weeps

Words & Music by George Harrison

Am C6 D

I look at you all see the love there that's
look at the world and I not ice it's

Dm Am G D

sleep-ing, _____ While my guit - ar gent - ly weeps.
turn - ing, _____ While my guit - ar gent - ly weeps.

E Am C6 D

I look at the floor and I see it needs
With ev - 'ry mis - take we must sure - ly be

Dm Am G C E

sweep-ing, _____ Still my guit - ar gent - ly weeps.
learn-ing, _____ Still my guit - ar gent - ly weeps.

A C#m F#m C#m

I don't know why _____ no - bo - dy told you _____
I don't know how _____ you were di - vert - ed, _____




how to un - fold your love. _____
 you were per - vert - ed too. _____






I don't know how _____ some-one con-trolled you, _____
 I don't know how _____ you were in-vert - ed, _____





they bought and sold _____ you. _____ I
 no - one alt - ered you. _____






I look at you all see the love there that's






sleep-ing, _____ While my guit - ar gent - ly weeps.






I look ' at you all,







Still my guit - ar gent - ly weeps.

Repeat to fade

Ten Guitars

Words & Music by Gordon Mills

Medium beat

Guitar Chord: G (0000)

I Gui -

Guitar Chord: G (0000)

Guitar Chord: D7 (0000)

have a band of men and all they do is play for me. They
-tars are made for love, my band of men will al-ways say. So

Guitar Chord: G (0000)

come from miles a-round to hear them play a mel-o-dy; Be-
give them all a pret-ty girl and they will start to play;

Guitar Chord: D7 (0000)

-neath the starts the ten gui-tars will play a song for you. And

Guitar Chord: G (0000)

if you're with the one you love, this is what you do.

CHORUS

G D7

Dance, dance, dance — to my ten gui-tars, _____ and

G

ve-ry soon — you'll know just where — you are. _____ Thru' the

G7 C Cm6

eyes of love you see a thou-sand stars, _____ when you

G D7 G D7 G Em

dance, dance, dance — to my ten gui-tars. _____

G D7 G D7 G Em

Dance, dance, dance — to my ten gui-tars, _____ Come on ev-'ry-bo -dy

G D7 G D7 G

Dance, dance, dance — to my ten gui - tars. _____

Mary's Boy Child

Words & Music by Jester Hairston

Long time a - go in Beth - le - hem so the Ho - ly Bi - ble

say, Ma - ry's Boy Child, Je - sus Christ was born on Christ-mas

CHORUS

Day. Hark, now hear the an - gels sing, a new King born to -

-day, And Man will live for ev - er - more, Be - cause of Christ-mas

Day. Trum-pets sound and an - gels sing, lis - ten to what they

say, That Man will live for ev - er - more, Be - cause of Christ-mas

3rd time
To Coda

Bb Eb Bb F7 Bb Bb

Day.

While shep - herds watched their
Py and by they find a

Eb F Bb

flocks by night, them see a bright new shin - ing star, Them hear a choir—
lit - tle nook in a sta - ble all for - lorn, And in a man-ger

Eb Bb F7 Bb

sing, the mus - ic seemed to come from a - far. Now Jo - seph and his
cold and dark, Ma-ry's lit - tle Boy was born. Long time a - go in

Eb F Bb

wife, Ma - ry, come to Beth - le - hem that night, Them
Beth - le - hem, so the Ho - ly Bi - ble say,

Eb Bb F7

find no place to born she Child, Not a sin - gle room was in
Ma - ry's Boy Child, Je - sus Christ, was born on Christ - mas

Bb CODA Bb Eb Bb F7

D.%. at Coda

sight.

Day.

Day. _____ Be-cause of Christ-mas

Bb

Day. _____

What A Wonderful World

Words & Music by George David Weiss & Bob Thiele

Slowly

The musical score is written for guitar in the key of B-flat major (two flats). It consists of five staves of music. Each staff includes guitar chord diagrams above the notes. The lyrics are written below the notes. The tempo is marked 'Slowly'. The score includes triplets and slurs. The lyrics are: 'I see trees of green, red ros-es too, I see them bloom for me and you, — and I think — to my-self, What a won-der - ful world. — I see skies of blue and clouds of white, the bright— bles-sed day, the dark — sac-red night, —And I think — to my-self, What a won - der - ful world. —'

I see trees of green, red ros-es too, I see them bloom

for me and you, — and I think — to my-self, What a won-der - ful

world. — I see skies of blue and

clouds of white, the bright— bles-sed day, the dark — sac-red night, —And I

think — to my-self, What a won - der - ful world. —

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The col-ours of the rain-bow, so pret-ty in the sky, are

al - so on the fac - es of peo - ple go - in' by, I see

friends shak-in' hands, — say-in', "How do you do!" They're real-ly say-in'

"I love you," I hear ba - bies cry, I watch them grow,

They'll learn much more than I'll — ev-er know — and I think — to my-self

What a won - der - ful world, Yes, I

think to my-self, What a won - der - ful world.

Being With You

Words & Music by William Robinson

Moderately

Chord Diagrams:

- E $\flat$ maj7:** E $\flat$ (4th line), G $\flat$ (3rd space), B $\flat$ (2nd space), D $\flat$ (1st space).
- Cm:** C (1st line), E $\flat$ (1st space), G $\flat$ (1st space).
- Fm7:** F (1st line), A $\flat$ (1st space), C $\flat$ (2nd space), D $\flat$ (2nd space).

Lyrics:

I don't care what they think a - bout me, And
 I don't care what they say. I don't care what they think
 If you're leav - ing, I'm gon-na beg you to stay.
 I don't care if they start to a - void me, I don't care what they do.
 I don't care a - bout an - y - thing else but
 be - ing with you, be - ing with you.
 1. Hon - ey don't go,
 2. Peo - ple can change,

Ab

Don't leave the scene,— Be out of the pic - ture and off of the screen.—
They al - ways do,— Hav-n't they no - ticed the chan-ges in you.—

Eb Ab

Don't let them say— we told you so,— They tell me you'll love— me and
Or can it be— that like love I am blind,— Do I want it so much—till it's

Gm7 Eb

then let me go,— well I — I've heard the warn-ing voice— from
all in my mind,— One thing I know— for sure — is

Cm Cm7 Ab

friends and my re - la - tions. They tell me all—
real - ly real - ly real — I nev - er felt—

Eb Fm7/Bb To Coda

— a - bout — your — heart-break rep - u - ta - tion. —
— be - fore, — The way you make me feel. —

Ebmaj7 Cm Fm7 Ebmaj7

I don't care what they think — a - bout — me, And — I don't care what they say.

Cm Ebmaj7 Cm Fm7

I don't care what they think — if you're leav - ing, —

E♭maj7 Cm E♭maj7

I'm gon-na beg you to stay. I don't care if they start.

Cm Fm E♭maj7 Cm

to a - void me, I don't care what they do.

E♭maj7 Cm Fm7 E♭maj7

I don't care a - bout an - y - thing else but be-ing with you, be-ing

Cm A♭maj7/C

with you. Oo

Cm7 Cm Cm/B♭ A♭maj7

Oo

D.% al Coda

♩ CODA E♭maj7 Cm Fm7

I don't care what they think a - bout me, And

E♭maj7 Cm E♭maj7

I don't care what they say. I don't care what they think.

Cm Fm7 Ebmaj7 Cm

— if you're leav - ing, — I'm gon-na beg you to stay. —

Ebmaj7 Cm Fm Ebmaj7

I don't care if they start — to a - void me, I don't care what they do. —

Cm Ebmaj7 Cm Fm7

I don't care a - bout an - y - thing else but

Ebmaj7 Cm7 Eb

be-ing with you, — be-ing with you. — You — Be-ing with you, —

Cm Eb Cm7

You — Be-ing with

Eb Cm7 Eb

you — I don't care a - bout an - y - thing else but — Be - ing with you — be-ing

Cm7 Eb

with you — I want to feel — you. — (I don't care if they etc.)

fade

Eleanor Rigby

Words & Music by John Lennon & Paul McCartney

Moderately, with a steady beat

Ah look at all the lonely people!

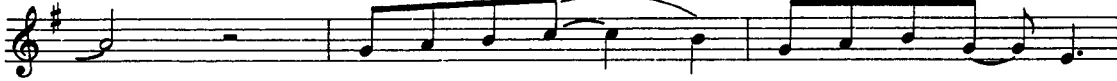
Ah look at all the lonely peo-

- ple!

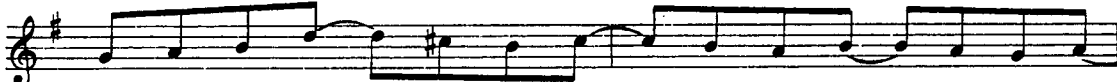
1. E - lea - nor Rig - by,
2. Fath - er Mc - Ken - zie,
3. E - lea - nor Rig - by,

picks up the rice in the church where a wedding has been,
writ - ing the words of a sermon that no one will hear,
died in the church and was buried a long with her name,



lives in a dream. ———— Waits at the win - dow,
 no - one comes near. ———— Look at him work - ing,
 no - bod - y came. ———— Fath - er Mc - Ken - zie,



wear - ing the face ——— that she keeps ——— in a jar ——— by the door,
 darn - ing his socks ——— in the night ——— when there's no - bod - y there,
 wip - ing the dirt ——— from his hands ——— as he walks ——— from the grave,







Who is it for? ————
 What does he care? ———— } All the lone - ly peo -
 No - one was saved. ————







- ple, where do ——— they all ——— come from? ————



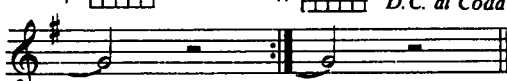




All the lone - ly peo - ple, where do ——— they all ——— be - long?

To Coda ♫



1 Em 2 Em D.C. al Coda





CODA Em

One Of Us

Words & Music by Benny Andersson & Bjorn Ulvaeus







They passed me by, ——— all of those great ro - man - ces,
I saw my-self ——— as a con-cealed at - tract - ion,








You were, I felt, rob-bing me — of my right - ful chan - ces.
I felt you kept me a - way — from the heat and the ac - tion.








My pic - ture clear, — ev-'ry-thing seemed so ea - sy, — and so I
Just like a child, — stub-born and mis-con-ceiv - ing, — that's how I




dealt you the blow, — one of us had to go. —
start-ed the show, — one of us had to go, —





Now it's diff - 'rent, I want you to know. — } One of us is
Now I've changed and I want you to know. — }

G G/F# Em Em7/D C Esus4 E/G#

cry - in', one of us — is ly - in' in her lone - ly bed.

Am A D C D

Star-ling at the ceil - ing wish-ing she was some-where else — in-

G Em C D G G/F#

-stead. One of us is lone - ly, one of us — is

Em D C E+ E+/G# Am

on - ly wait-ing for a call. Sor-ry for her-

A7/C# G/D Am/D

-self, feel - ing stu - pid, feel-ing small, wish-ing she had nev-er left at all.

1 D 2 D G G/F#

Nev - er left at all.

Fm D C E7 Am A D% to fade

Star-ling at the

Sail On

Words & Music by Lionel Richie

Moderately



Sail on down the line 'bout a
Sail on down the line, ain't it

half a mile or so and a
fun-ny how the time can go on, a



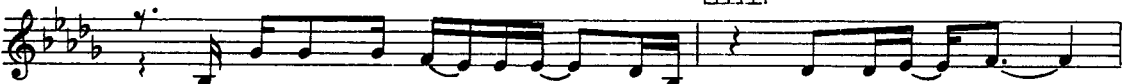
don't real-ly wan-na know a
friends say they told me so, but it

where you're go-in'.
does-n't mat-ter.



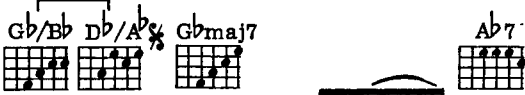
May be once or twice, you see,
It was plain to see that a

time af-ter time I tried a to,
small town boy like me just a



to hold on to what we got, but a
was-n't your cup of tea, I was

now you're go-in';
wish-ful think-in'.



And I don't _____ mind a - bout the
 I gave you my heart and I



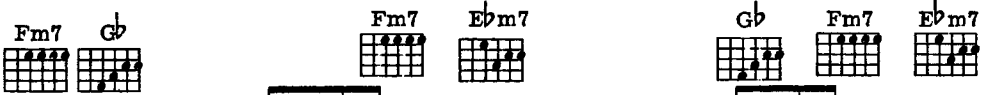
things you're gon- na say, Lord, _____ I gave all my mon-ey, and _____ my time.
 tried to make you hap - py, _____ and you gave me noth-in' _____ in re-turn.



_____ You know, it ain't so hard I know it's a shame, _____ but I'm
 to say: - "Would you



giv - in' you back _____ your name, _____ yeah, yeah. _____
 please just go _____ a - way," _____ yeah, yeah. _____



Yes, I'll be on _____ my way, _____ I won't be back to stay, _____
 I've thrown a - way _____ the blues, _____ 2.3. I'm tired of be - in' used, _____
 Got noth - in' else _____ to lose, _____



I guess I'll move _____ a-long, _____ I'm look-in' for a good _____ time.
 I want ev-er-y - one _____ to know _____ I'm look-in' for a good _____ time.

1.  2.3. *To Coda*   

Good time,

yeah.

D.% al Coda   *CODA* 

whoa,.oh,

Sail on hon - ey, good times nev-er
Sail on su - gar, good times nev-er

felt so - good. _____
felt so - good. _____

Sail on.

  *Repeat to fade*

Scarborough Fair

Arrangements & Original Counter Melody by
Paul Simon & Art Garfunkel

Moderately slow

The musical score is written for guitar and voice. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderately slow'. The score consists of several staves of music with lyrics underneath. Chords are indicated by letters (Em, D, G, A, F#m) and guitar diagrams showing fingerings on the fretboard. The lyrics are: 'Are you go - ing to Scar - bor-ough Fair: Pars - ley, sage, rose - mar - y and thyme. Re - mem - ber me to one who lives there, She once was a true love of mine. mine.'

Are you go - ing to Scar - bor-ough Fair: Pars - ley, sage, rose - mar - y and thyme. Re - mem - ber me to one who lives there, She once was a true love of mine. mine.

Welcome Home (Vivre)

Music by S. Beldone
 French words by Jean Dupre
 English words by Bryan Blackburn

Moderately

CHORUS

F Fmaj7 F7 Bb F F7








door, you've been gone too long

Bb F To Coda C7 F






Wel - come you're home once more.

C7 F




I've thought of all the things I'll say to you,
There are so man - y lone - ly peo - ple,

F7 Eb C9 C7 F







When you come back to me some day
Why must they ev - er be a - part.

F7 Eb C7 F






When you are here, and we're to -
I hope some-day, you'll be to -

Dm Gm C11 C7 F







- geth - er, — With all my love you'll hear me say,
- geth - er, — Say - ing these words with all your heart,

D.S. al Coda C7 F




You're home once more.

Norwegian Wood

Words & Music by John Lennon & Paul McCartney

Slowly

G




I once had a girl, or should I say she once had me;



She showed me her room, is - n't it good Nor-we-gian wood. She

Gm



C




asked me to stay and she told me to sit an - y - where, So
told me she worked in the morn-ing and start-ed to laugh. I

Gm



Am7



D7




I looked a-round and I no-ticed there was-n't a chair.
told her I did - n't and crawled off to sleep in the bath.



I sat on a rug bi - ding my time, drink - ing her wine.
And when I a - woke I was a - lone, this bird had flown.



We talked un - til two and then she said "It's time for bed."
So I lit a fire, Is - n't it good Nor - we - gian wood.



⊕ CODA



A Little Bit More

Words & Music by Bobby Gosh.

Moderato

When your bo - dy's had e - nough of me, — and I'm lay -

ing flat out on the floor; — when you think I've loved — you

all I can, — I'm gon-na love you a lit - tle bit more. — Come

on ov - er here — and lay by my side; — I've got to be — touch-in' you, —

— Let me rub your ti - red shoul - ders the way — I used to do. —

— Look in - to my eyes — and give me that smile; — the

one that al - ways turns me on, — and let me take your hair — down 'cause we're

stay-in' up to greet the sun. — And when your bo - dy's had e -

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E7 Am
 nough of me, — and I'm lay - in' flat out on the floor; — when you
 Am7(5b) D7 G D7
 think I've loved you all I can, — I'm gon-na love you a lit-tle bit more..
 G Am7 D7 G
 Got to say a few things — that have
 feel-ing all - right — and you're
 C Am D7 G
 been on my mind, — and you know where my mind has been. —
 read-y for me, — I know that I'm read-y for you. —
 B7 Em A7
 I guess I learned a les - son, and now's the time — to be-gin..
 We bet-ter get it on — now 'cause we
 D7 A7 C D7
 So if you're got a whole life to live — through. —
 G E7
 And when your bo-dy's had e - nough of me, — and I'm lay -
 Am Am7(5b) D7
 — in' flat out on the floor; — when you think I've loved you
 G D7 G
 all I can, — I'm gon-na love you a lit-tle bit more. — When you

91 Help

Words & Music by John Lennon & Paul McCartney

Moderately

Help! I need some - bod - y, Help! Not just

an - y - bod - y. Help! You know I need some-one, Help! _____

1. 3. When I — was young - er, so — much young-er than — to —
2. And now — my life has changed, — in, oh, so man - y

-day,
ways, I nev-er need - ed an - y - bod-y's help in an-y way. —
My — in - de - pen-dence seems to van - ish in the haze. —

But now these days are gone, — I'm
But ev - 'ry now and then — I

Bm Em

not so self as - sured. _____ Now I find I've changed my mind, I've
 feel so in - se - cure, _____ I know that I just need you like I've

C F G Am

o - pened up the doors. _____ } Help me if you can, I'm feel - ing
 nev - er done be - fore. _____ }

F

down, _____ And I do ap - pre - ci - ate you be - ing 'round.

D7

Help me get my feet back on the ground.

G

Won't you please, please help me?

2

please help me?

Em G

Help me! Help me! Oo.

Under The Bridges Of Paris (Sous Les Ponts De Paris)

Music by Vincent Scotto
French words by J. Rodor
English words by Dorcas Cochran

Moderate Waltz

F

My dar - ling, why I sing this song is

Gm C7sus4 C7 0 F

ea - sy to ex - plain. It tells what

Gm C7sus4 C7

hap - pens all a - long the bridg - es of the

F G7 C

Seine. The va - ga - bonds go there at

G7 C

night to sleep all their trou - bles a - way, But

G7 C G7

when the moon is shin - ing bright, my heart wants to

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CHORUS

C7

F

sing it this way. _____ How would you like to

C7

be _____ down by the Seine with me? _____

F

C7

Oh, what I'd give for a moment or two, un - der the

C7

F

bridg - es of Pa - ris with you. Dar - ling, I'd hold you

C7

tight, _____ far from the eyes of night. _____

Gm

A7

Gm

Un - der the bridg - es of Pa - ris with you, I'd make your

C7

1 F Bb° C7

2 F

dreams come true. true. _____

The Tears Of A Clown

Words & Music by William 'Smokey' Robinson,
Stevie Wonder & Henry Cosby

Moderately bright

Now if there's a smile — up - on my face, — it's on - ly there
to be care-free, — it's on - ly to cam -

— try - ing to fool the pub - lic; But when it comes down to fool - ing you, —
— ou - flage my sad - ness; In or - der to shield my pride I try —

— now hon - ey that's — quite a dif - f'rent sub - ject. Don't
to cov - er this hurt — with a show of glad - ness. Put don't

let my glad ex - pres - sion give you — the wrong im - pres -
let my show con - vince — you that I've — been hap - py since

— sion; real - ly I'm sad, — Oh, sad - der than sad, — you're gone —
— you de - cid - ed to go, — I need — you so, — I'm hurt —

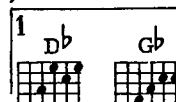
— and I'm hurt - ing so bad, — Like a clown, — I pre - tend — to be glad.
— and I want — you to know, — but for oth - ers I put — on a show.



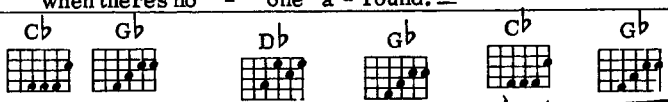
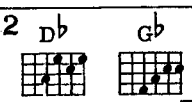
Now there's some sad things known to man — but ain't



too much sad - der than the tears of a clown,



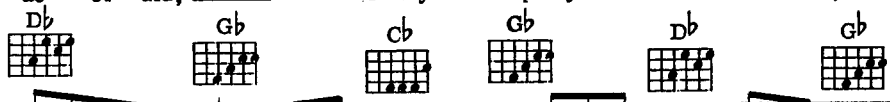
when there's no - one a - round. —

Oh yeah, ba - by. Now if I ap - pear Just like Pagli-



-ac - ci did, — I try to keep my sad - ness hid, — smil -



- ing in the pub - lic eye. — But in my lone - ly room I cry —



— the tears — of a clown.



Oh, yeah ba - by! Now, if there's a smile —

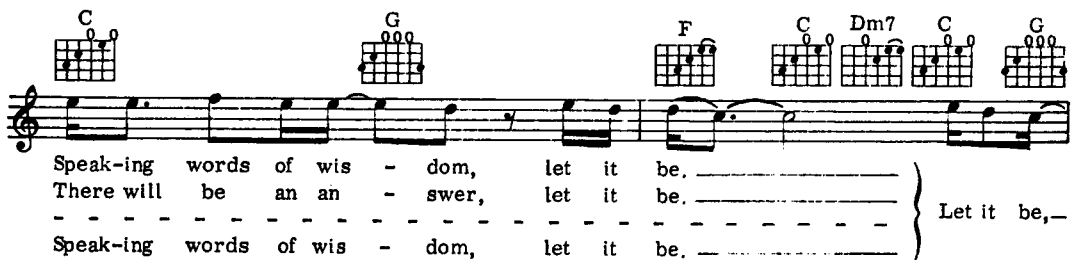
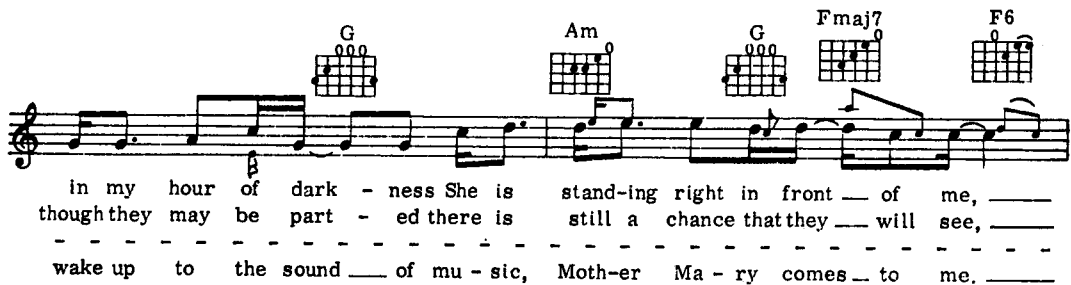
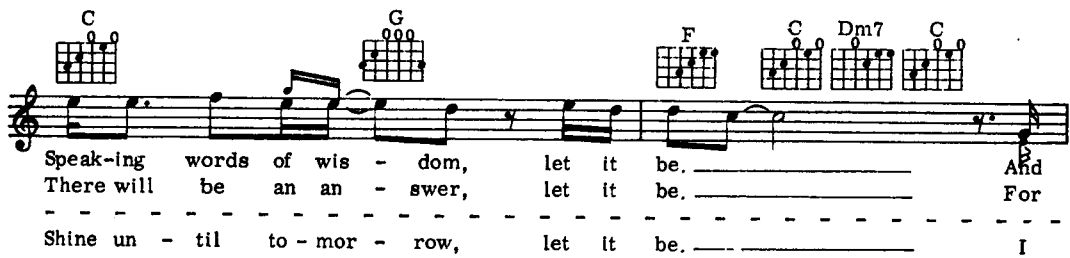
*D.% al
Fade*

Let It Be

Words & Music by John Lennon & Paul McCartney.



1. When I find my-self in times of trou-ble, Moth-er Ma - ry comes to me,
 (2) the bro - ken heart-ed peo-ple, Liv-ing in the world a-gree,
 (3) (Instrumental) - - - - -
 (4) the night is cloud-y, There is still a light that shines on me,



Am G F C (v2)

let it be, Let it be, let it be, Yeah

1.3. G F C Dm7 C

Whis-per words of wis-dom, let it be, 2. And when
 There will be an ans-wer, let it be.
 Whis-per words of wis-dom, let it be, 4. And when
 There will be an ans-wer, let it be.

2.4. F C Dm7 C G Am G

Let it be, let it be, let it be,

F C G

let it be, Whis-per words of wis-dom, let it be,

F C Dm7 C F Em Dm7 C Bb F To Coda

G F C F C Dm C

G F C D.S. al Coda

⊕ CODA G F G C

White Rose Of Athens

Music by Manos Hadjidakis
 Words by Norman Newell
 Additional words by Archie Bleyen

Moderately

The sum - mer days are end - ing in the

val - ley, — And now the time has come when we must be a -

-part. — But like the rose that comes back with the

spring - time, — You will re - turn to bring the

sum - mer to my heart. —

The musical score is written on a single staff in G major (one sharp). It consists of five lines of music. Each line begins with a guitar chord diagram in the upper left corner. The chords are: F (first line), C7 (second line), F (third line), C7 (fourth line), and F (fifth line). The lyrics are written below the staff, with some words underlined. The tempo is marked 'Moderately'.

CHORUS

F B $\flat$ F Gm7

Till the white rose blooms a - gain, _____

Till the white rose blooms a - gain, _____

You must leave me, leave me alone - ly.

So good - bye my love till then, _____

So good - bye my love till then, _____

Till the white rose blooms a - gain.

2 F C Gm7 Am Ab

-gain. Till the white rose

-gain. _____ Till the white rose

blooms a - gain.

blooms a - gain. _____

96 Ben

Words & Music by Don Black & Walter Scharf

Slowly with expression

Ben, the two of us need look no more,
We both found what we were look-ing for: With a friend to call my
own, I'll nev-er be a-lone, and you, my friend will see you've got a friend in
me. (got a friend in me) Ben, you're al-ways running
here and there (here and there) You feel you're not wan-ted an-y-where (a-ny-where)
If you'll ev-er look be-hind, and don't like what you find, there's something you should
know, you've got a place to go. (you've got a place to go) I

Gm7 C7 Fmaj7 Gm7 Em7(b5)
 used to say "I and me", now it's "us",
 F Gm7 C7 Fmaj7
 now it's "we". I used to say "I and me",
 Gm7 Em7(b5) F Bb C7 F C9 F
 now it's "us", now it's "we". Ben, most peo - ple would turn
 C7 F C9 F C7
 you a - way, I don't lis - ten to a word they say.
 F Fmaj7 F Fmaj7 C
 They don't see you as I do, I wish they would try
 E D+ C# C7
 to, I'm sure they'd think a - gain if they had a friend like
 F Bb C7 F Bb C7 F Bb C7
 Ben, a friend like — Ben, A
 F Bb C7 F
 friend — like Ben.

This Is My Song

Words & Music by Charles Chaplin

Barcarolle

F



Why is my heart so light? Why are the stars so

Gm7



bright?

C7



Why is the sky so blue _____ since the

Gm7



hour _____

C7



I met you? _____

F



A - lone I sing in

C9



3

moon - light _____

C7



with you in my heart

F



su - preme, _____ To

D7



hear you say

Gm



3

"I love _____ you",

Gm7



That is my hope, my

C7⁰ F Rubato

dream. Love this is my song, Here is a

C7⁰

song, a ser-en-ade to you. The world can-not be

Gm7 C7⁰ F

wrong if in this world there's you. I

C7⁰

care not what the world may say, With-out your love there is no

F

day. Love, this is my song, Here is a

Gm7 C9 1 F 2 F

song, a ser-en-ade to you. you.

Sva

Big Spender

Words by Dorothy Fields. Music by Cy Coleman.

Strong slowish beat

f The min-ute you

mp

%

Dm Bb

walked in the joint I could see you were a man of dis-tinc-tion, a

Bdim7 Ama7 A7 Dm

real big spen-der, - Good look-ing, - so re-fined, - Say,

Bb7 A7+

would-n't you like to know what's go - ing on in my mind? - So let me get

Dm Bb

right to the point, I don't pop my cork for ev' - ry guy I see. -

E7 Dm **To Coda** Bb7 A7

f Hey! Big spen-der, - *mp* Spend

(tacet) Dm

a lit-tle time - with me. *f*

Dm A7 D F#m Bm D

f Would-n't you like to have fun, fun, fun? How's a-bout a few

Em B+ Em7 A7 Bb7

laughs, laughs? I can show you a good time, —

A7 Bb7 A7 D.S. al $\oplus$

— Let me show you a good time. — *mp* The min-ute you

CODA

Ebm Dm

f Hey! Big spen-der, — Hey! Big spen-der, —

Bb7 A7 (tacet)

mf Spend — a lit-tle time — with

Dm

mp me, Spend a lit-tle time — with me,

(Dm) Dm6

p Spend a lit-tle time — with me. *f*

After The Love Has Gone

Words & Music by David Foster, Jay Graydon
& Bill Champlin

Slowly

F Bbm/F

For a - while _____ to love was all _____ we could do; -
_____ to love each oth - er was all -

F Bb Dm7 Ebmaj7

_____ We were young and we knew - and our eyes _____ were a - live. - Deep in-side
_____ we would ev - er need. - Love was strong _____ for so long, - nev-er knew

Eb7 C7 F Bbm/F

_____ we knew _____ our love was true. - For a-while _____ we paid no mind - to the past,
_____ that what - was wrong, - ba-by, was-n't right. _____ We tried to find - what we had -

F F/A Dm7 Bb

_____ we knew love would last. - Ev-'ry night - some-thin' right would in-vite -
_____ 'til sad - ness was all we shared. _____ We were scared this af-fair -

Gm7/C C7 Bb F/A Dm7

_____ us to _____ be-gin - the dance. _____ { Some-thin' hap-pened a-long - the way; - what
_____ would lead _____ our love - in - to _____

To Coda ♪

Gm7 F B7 Emaj7 B/D# G#m7

used to be — hap-py was sad. — } Some-thin' hap-pened a-long — the way — and
 { yes-ter-day was all — we had. — }

C#m7 Emaj7

yes - ter - day was all — we had. —

Cm7 Fm7 Bbm7 Bbm7/Eb

Oh, af-ter the love — has gone, — how could you lead — me on, —

Abm7 Abm7/Db Gbmaj7 Abm7 Bbm7

— and not let me stay — a - round? — Oh, —

Cm7 Fm7 Bbm7 Bbm7/Eb

— af - ter the love — has gone, — what used to be right — is wrong.

Abm7 Abm7/Db Gbmaj7

D.% al Coda
(tacet - - -)

— Can love that's lost — be found? — For a-while —

♣ CODA B $\flat$ F/A Dm7 Gm7 F E7

Some-thin' hap-pened a-long — the way; — what used to be hap - py is sad. —

Emaj7 B/D $\sharp$ E/G $\sharp$ C $\sharp$ m7

Some-thin' hap-pened a - long — the way; — what used to be was all — we had —

Bmaj7 Cm7 Fm7

Oh, af - ter the love — has gone,

B $\flat$ m7 B $\flat$ m7/E $\flat$ A $\flat$ m7 A $\flat$ m7/D $\flat$

how could you lead — me on — and not let me stay — around?

G $\flat$ maj7 A $\flat$ m7 B $\flat$ m7 Cm7 Fm7

Oh, oh, af - ter the love — has gone,

B $\flat$ m7 B $\flat$ m7/E $\flat$ A $\flat$ m7 A $\flat$ m7/D $\flat$

what used to be right — is wrong. — Can love that's lost — be found?

1 G $\flat$ maj7 A $\flat$ m7 B $\flat$ m7 Cm7 D $\flat$ m7 E $\flat$ m7 2 G $\flat$ maj7 A $\flat$ m7 B $\flat$ m7

Repeat to fade

Oh, Oh,

Kiss Me Honey-Honey (Kiss Me)

Words & Music by Al Timothy & Michael Julien.

Moderate cha-cha

Chorus

F C7 F

Kiss me, hon-ey hon-ey, kiss me. Thrill me, hon-ey hon-ey, thrill me.

F7 Bb Gm7 C7 F

Don't care ev-en if I blow my top, But hon-ey hon-ey, — don't stop.

Verses

C G7

I'd like to play a lit-tle game with you, A lit-tle game es-pec-ially
We've nev-er played this lit-tle game be-fore. If you re-lax then you'll en-
You kiss so well my lips be-gin to burn, And I can tell I've got a

C G7

made for two. If you come close then I will show you how.
joy it more. Just set-tle down and let me teach you how.
lot to learn. So hold me close and, dar-ling, show me how.

Chorus

C F C7

Clos-er, clos-er now. Kiss me, hon-ey hon-ey, kiss me.
Clos-er, clos-er now.
Clos-er, clos-er now.

F F7

Thrill me, hon-ey hon-ey, thrill me. Don't care ev-en if I

Bb Gm7 C7 1 F 2 F

blow my top, But hon-ey hon-ey, — don't stop. stop. —

For Once In My Life

Words by Ronald Miller
Music by Orlando Murden

Slowly, with feeling

The musical score is written in B-flat major (two flats) and common time (C). It consists of eight staves of music. Above each staff, guitar chords are indicated with letter names and diagrams showing fingerings on the fretboard. The lyrics are written below the staff lines.

Staff 1: Chords: Bb, Bb+, Bb6, B° (B-flat major triad). Lyrics: For once in my life I have some - one who needs me,

Staff 2: Chords: Cm, Ab, F7, G7, Cm, Ab. Lyrics: some - one I've need - ed so long, For once, un - a - fraid I can

Staff 3: Chords: F7, F7+, Bb, F7. Lyrics: go where life leads me and some - how I know I'll be

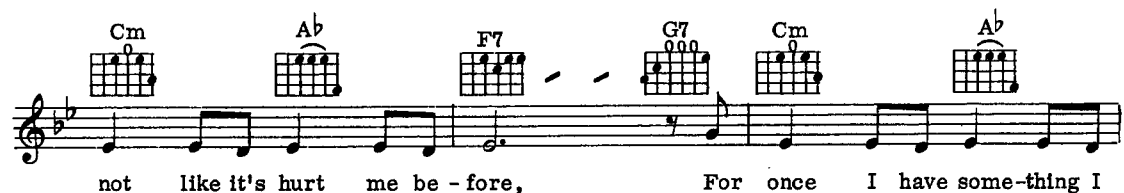
Staff 4: Chords: Bb, Bb6, D+. Lyrics: strong. For once I can touch what my heart used to dream of

Staff 5: Chords: Eb, Cm, Fm7, F7, Bbmaj7, Dm. Lyrics: long be - fore I knew, Some - one warm like

Staff 6: Chords: Gm, Gm7, C7, Cm7, F7. Lyrics: you would make my dream come true. For

Staff 7: Chords: Bb, Bb+, Bb6, B°. Lyrics: once in my life I won't let sor - row hurt me,

Cm Ab F7 G7 Cm Ab



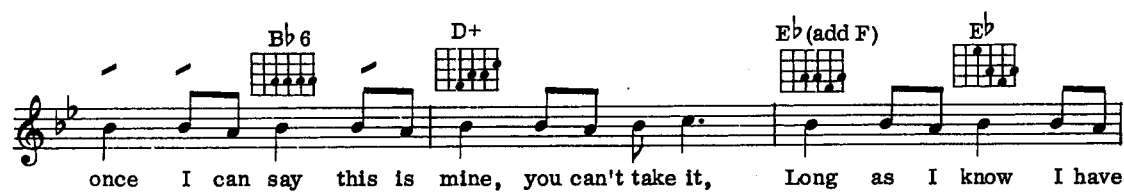
not like it's hurt me be - fore, For once I have some-thing I

F7 F7+ Bb F7 Bb



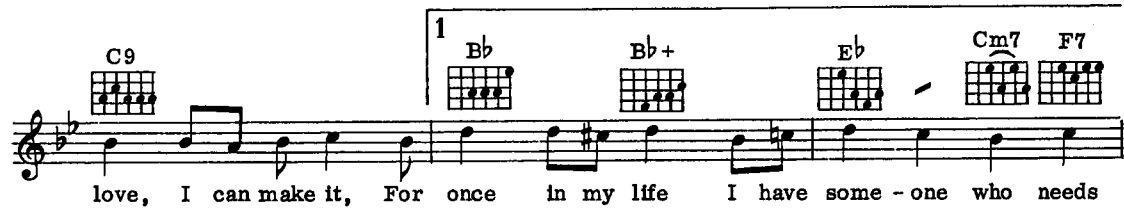
know won't de-sert me, I'm not a - lone an - y - more. For

Bb6 D+ Eb(add F) Eb



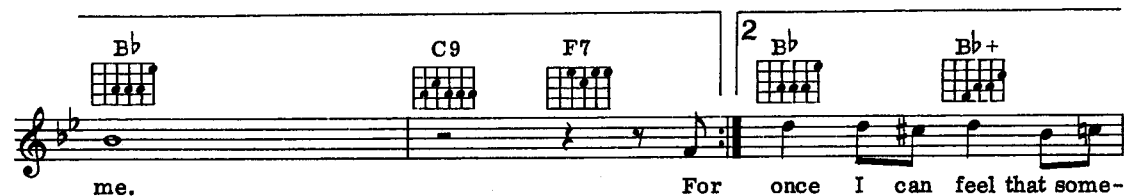
once I can say this is mine, you can't take it, Long as I know I have

C9 1 Bb Bb+ Eb Cm7 F7



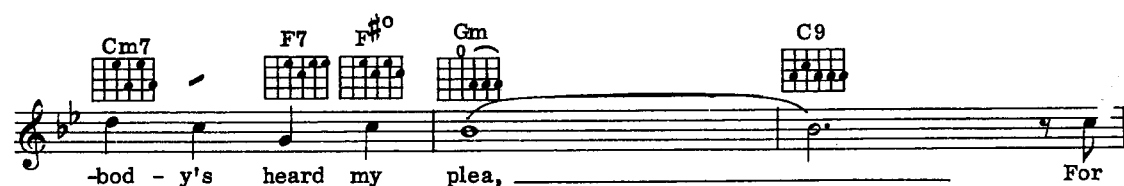
love, I can make it, For once in my life I have some - one who needs

Bb C9 F7 2 Bb Bb+



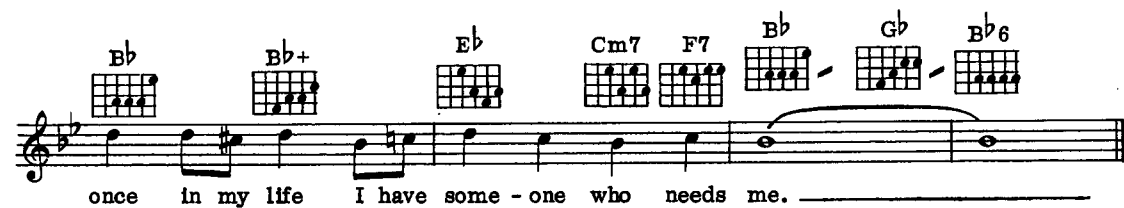
me. For once I can feel that some-

Cm7 F7 F#o Gm C9



-bod - y's heard my plea, For

Bb Bb+ Eb Cm7 F7 Bb Gb Bb6



once in my life I have some - one who needs me.